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A REVIEW (QUARTERLY).

EDITED BY

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TOTTEL'S MISCELLANY.

IT is customary to date the beginning of the great age of Elizabethan poetry from the publication by Richard Tottel, in the summer of 1557, of a small quarto volume entitled 'Songes and Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other,' and now commonly known to literary history as 'Tottel's Miscellany.' The poems contained in the volume were for the most part by no means of recent composition, the chief contributors, the Earl of Surrey and Sir Thomas Wyatt, having been dead ten and fourteen years respectively. It was, however, the first appearance of anything of the sort in print, at least on a similarly comprehensive scale, and since the importance of the publication lay in the new tendency of English poetry to which it bore witness, and in its immediate popularity and widespread influence, rather than in the individual merit of the poems it contained, its appearance on the eve of Elizabeth's accession must be regarded as one of the most notable events in the whole history of English letters. Its immediate and continued popularity may be clearly read in the bibliographical history it is my present object to

trace, while its powerful influence on literary taste and poetic fashion is amply illustrated by the many similar collections which were put forth, under various and fantastic titles, by enterprising publishers during the second half of the sixteenth century. Readers will no doubt recall Master Slender's remark a generation later: 'I had rather than forty shillings I had my book of Songs and Sonnets here.' He may well have been thinking of the actual collection we are now considering; if not, it only shows that the original title had become the generic term for any similar museum of dainty devices and gallant inventions.

This is not the place to enter into particulars as to the literary history of the famous Miscellany, nor into biographic details concerning its contributors. It will be sufficient to mention one or two of the more important points. Of the two chief poets whose work is represented and whose names appear in the volume, the elder, Sir Thomas Wyatt, was born in 1503 and died at Sherbourne while on his way to receive the Emperor's Ambassador at Falmouth in 1542. The younger, Henry Howard, eldest son of Thomas, Duke of Norfolk, and known by courtesy only as Earl of Surrey, was born about 1516 and beheaded on January 21st, 1547, six days before Henry's timely death saved his father from a similar fate. Among the 'uncertain authors' may in all likelihood be reckoned Sir Francis Bryan, Thomas Churchyard, John Heywood, Edward Somerset, and Thomas Lord Vaux. Finally the collection contains a number of poems by Nicholas Grimald, who, there is reason to suppose, discharged

the duties of editor. Those who desire further information regarding the literary history of the volume must be referred to the notes prefixed to Professor Arber's reprint, to which I shall have more than once occasion to refer in the course of the following pages. In the meantime we must consider the fortunes of the publication from a more strictly bibliographical point of view.

In 1557 the Stationers' Company had been but recently incorporated, and as yet no attempt had been made towards enforcing the regular entry of new publications on the Register. No trace of the present collection is there to be found. Indeed, no item of contemporary evidence survives concerning Totttel's venture prior to the appearance of an edition dated in the colophon 'the fift day of Iune. An. 1557,' of which a unique copy is preserved in the Bodleian. It should be noted that there is no definite evidence to show that this was actually the first edition, though various considerations, as we shall shortly see, concur to make that conclusion highly probable. The volume—which is preserved among the books bequeathed to the library by Thomas Tanner, Bishop of St. Asaph, on his death, December 14th, 1735—has always been described as an octavo, but is in reality a remarkably small quarto, much cut down and even slightly cropped in the headlines and front margin, measuring no more than $5\frac{3}{4}$ by $3\frac{7}{8}$ inches (146 by 98 mm.).

With regard to the date at which the compositors must have begun setting up the Miscellany, Professor Arber points out that on June 21st (*i.e.*, sixteen days later) there appeared a simi-

larly printed volume from Tottell's house, containing Surrey's translations from the 'Aeneid.'

SONGES AND SONETTES,

Written by the ryght honorable Lorde

Henry Haward late Earle of Sur-

rey, and other.

Apud Richardum Tottel.

1557.

Cum privilegio.

TITLE-PAGE OF THE EDITION OF JUNE, 1557.

Assuming that this was put in hand immediately after the completion of the Miscellany, he argues that at a similar rate of composition the latter must have been begun in April (on the 11th, to be pre-

cise). There is, however, no reason to suppose that work may not have been proceeding simultaneously on both books, while we shall shortly see that a much higher rate of composition must have been possible. Another point which should be borne in mind with regard to the earliest edition is that since a single copy alone survives, it is impossible to say what peculiarities it may have presented in the way of corrections while going through the press and the like.

The only point we can be sure of in connection

**Imprinted at London in flete strete
within Temple barre, at the signe of the
hand and starre, by Richard Tottel
the first day of June.
An. 1557.**

*Cum priuilegio ad impri-
mendum solum.*

COLOPHON OF THE EDITION OF JUNE, 1557.

with the production of this June edition, is that within fifty-six days of the date mentioned in the colophon, the whole edition had been worked off, the type distributed, the need for a further edition become apparent, that edition prepared, composed, and made ready for press. This second edition has the colophon dated 'the .xxxii. day of Iuly. An. 1557.' The alterations in it are considerable, and of great interest. In the first edition the verso of the title-page was occupied by a prose address from 'The Printer to the Reader,' after which appeared thirty-six poems by Surrey, ninety by

Wyatt, forty by Grimald, and ninety-five by 'uncertain authors.' These were followed by four additional poems by Surrey and six by Wyatt. In the revised edition we find, after the printer's address 'To the reader,' first the poems of Surrey and Wyatt, including the ten additional ones, next those of uncertain authorship, together with thirty-nine not found in the earlier edition, and lastly ten only of Grimald's out of the forty previously published. It is also noticeable that in this edition Grimald's name was replaced by the bare initials 'N. G.' An alphabetical index of first lines was added at the end. Now this omitting of the majority of Grimald's work in order to make way for additional poems by 'uncertain authors,' and the replacing of his name by initials, together with the fact that he had previously had business relations with Totttel, have been not unnaturally taken to indicate that he stood in the position of editor towards the collection to which he also contributed his share as author. Be this as it may, no further editorial changes were made in the frequent reprints which issued from the press in the course of the next thirty years.

But the main bibliographical peculiarity of this so-called second edition yet remains to be mentioned. Professor Arber, in his introductory notes, remarks: 'The two known copies—one in the Grenville Collection, British Museum; and the other in the Capel Collection, Trinity College, Cambridge; vary in some *minutiae* from each other: but it is incredible that there should be two *distinct* editions finished by the same printer, on the same

day. [Mr. W. A. Wright has collated the first impression of this reprint with the Capel copy. The variations from the Grenville copy in spelling are occasional in the bulk of the book, but very numerous in the thirty-nine additional poems. Nothing but a comparison of the five or six earliest editions can solve this riddle. Meanwhile we can but believe that one or other of these copies has either a wrong title page or colophon.¹] The first part of this note appeared in the original issue of 1870, the portion within brackets being appended, I suppose, when the reprint was taken over by Constable in 1895. As early as 1867, however, Mr. W. C. Hazlitt had asserted that the two copies in question belonged to distinct editions ('Handbook,' p. 585), while four years before that even, Bohn's revision of Lowndes had drawn attention to specific variations. Nott, in his edition of the poems of Surrey and Wyatt in 1815, stated that four distinct issues appeared in 1557, but this, though by no means impossible, rests more probably upon a misapprehension. It is sufficiently evident that Professor Arber had never examined the question for himself, and that when differing from these authorities and pronouncing their statements 'incredible,' he was relying upon purely *à priori* considerations. Now, 'incredible' as it may at first appear that there should be two distinct editions, bearing an identical date, and issuing from the same printing-house, such is nevertheless undoubtedly the case. The title-pages and colophons, here reproduced, will reveal at a

¹ This suggestion does not help us, since it overlooks the fact that variations occur in the title-pages and colophons themselves.

glance two distinct settings of the type, while the same may be observed in the case of the page of text (fol. 45, recto), though it is there less obvious,

SONGES AND SONETTES,
written by the right honorable Lorde
Henry Haward late Earle of Sur-
rey, and other.

Apud Ricardum Tottel.
Cum priuilegio ad impri-
mendum solum.

1557.

TITLE-PAGE OF THE GRENVILLE COPY OF THE EDITION OF JULY, 1557.

the similarity in general appearance being remarkably close.

Two possible explanations suggest themselves. Either we have to do with two successive editions,

one a close reprint of the other, or else with a work set up in duplicate. The practice of reprinting im-

7 SONGES AND SONETTES

written by the right honorable Lorde

Henry Haward late Earle of Sur-

rey, and other,

Apud Richardum Tottell.
Cum privilegio ad imprimendum
solum. 1557.

TITLE-PAGE OF THE CAPELL COPY OF THE EDITION OF JULY, 1557.

prints was not unknown in the case of popular dramatic works a century later; and it is clear from Proctor's table of the Berthelet Statutes that instances occur as early as 1542 or thereabouts.

Nevertheless, in the case of a carefully printed literary work such as that with which we are concerned, it does not appear to me probable that such should have been the case. The suggestion of a pirated edition need not, I think, be entertained; with the regulations regarding copyright in such a chaotic state as during the early years of the Stationers' Company, there would have been little inducement for a daring adventurer to forego the

**Printed at London in flete
strete within Temple barre, at the
sygne of the hand and starre,
by Richard Tottell
the .xxxi. day of July.
An. 1557.**

Cum privilegio ad imprimendum solum.

COLOPHON OF THE GRENVILLE COPY OF THE EDITION OF JULY, 1557.

advertisement of placing his name upon a popular book, while the volumes bear internal evidence in the printing of their having issued from the same house. Duplicate setting, on the other hand, was a recognized custom where a large number of copies were required. Notable examples are the first Prayer Book of Edward VI. in 1549, and Erasmus' 'Paraphrase of the New Testament' in 1551; but a close examination would probably reveal its occurrence in a large number of works. The custom was

most likely due to some trades' union regulation for the benefit of compositors. It was not, so far as I am aware, till nearly thirty years later that an ordinance of the Company limited the number of copies to be printed from one setting to 1250 for ordinary works; but the ordinance very possibly did nothing more than give binding force to a generally recognized custom.¹ This would necessitate any work for which a large number of copies were required being set up several times over in

**Imprinted at London in fletestrete
within Temple barre, at the signe of the
hand and starre, by Richard Tot-
tell, the xxxi. day of Iuly.
Anno, 1557.**

**Cum privilegio ad impres-
sionem solum.**

COLOPHON OF THE CAPELL COPY OF THE EDITION OF JULY, 1557.

rapid succession, and it would be quite likely that if sufficient type were available two settings might be worked off simultaneously. It is even possible that it might be set up in duplicate sheet by sheet and worked. That the second edition of Tottel's Miscellany is a case of duplicate setting I have no doubt. The two copies agree of course page for page, but not line for line in the prose address to

¹ The usual explanation that the copy was set up in duplicate to save time in the working off is unsatisfactory. If p is the number of presses available and s the number of sheets in the work, time would, as a rule, only be gained in the case in which $p-2s$ is positive—a very unlikely case when the work is of any size.

and Sonettes.

Fol. 45

Of the mother that eat her
childe at the seige of
Ierusalem.

In doubtfull breast whyles motherly pity
With furious famine standeth at debate,
The mother sayth: O chyld unhappy
Returne thy blood where thou hadst milke of late
Yeld me those lymmes that I made vnto thee,
And enter there where thou were generate,
For one of body against all nature,
To an other milt I make sepulture.

Of the meane and sure estate
writen to Iohn Pains.

My mothers maides when they do sowe and spinne:
They sing a song made of the seild the moule:
That forbeause her luelod was but thynne,
Would neves go se her townish sisters house,
She thought, her seife endured to greuous paine,
The stozmy blastes her came so soze dyd sowle:
That when the furrowes swinney with the raine:
She must lie colde, and wet in soze plight,
And worse then that, bare meat there did remaine
To comfort her, when she her house had dyght:
Sometime a barly corne: sometime a beane:
For which she laboured hard both day and night,
In haruest time, while she might go and gleane.
And when her store was stroped with the floode:
Then weleaway for she vndone was cleane,
Then was she faine to take in stede of sode,
Slepe if she might, her hunger to begyle,
My liker (quod she) hath a living good:
And hence from me she dwelleth not a mile,
In colde and stozme, she licty warne and dry,
In bed of downe: the durt doth not defile
Her tender sote, she labours not as I,

M.L.

Richetp

and Sonettes.

Fo. 45.

Of the mother that eate her
childe at the siege of
Ierusalem,

In doutfull breast whyles motherly pity
With furious famine standeth at debate,
The mother saith: O childe unhappy
Returne thy blood where thou hadst milke of late.
Yeld me those limmes that I made vnto thee,
And entre there where thou were generate,
For of one body against all nature,
To an other must I make sepulture.

Of the meane and sure estate
written to Iohn
Poins.

My mothers mindes when they do sove and hymne:
They sing a song made of the feildishe mouse:
That for because her liuelod was but thyme,
Would nedes go le her townish sisters house,
She thought her self endured to greuous paine,
The stomp blastes her came so soze did sovele:
That when the furrowes swinned with the raine:
She must lie colde, and wet in soze plight.
And worse then that, bare meat there did remaine
To comfort her when she her house had sight:
Sometime a barley coze: sometime a beane:
For which she laboured hard both day and night,
In harvest time, while she might go and gleane.
And when her stoze was stroped with the floode,
Then welaway for she vndone was cleane.
Then was she faine to take in stede of foode,
To slepe if she might, her hanger to begile.
By sister (quod she) hath a living good:
And hence from me she direllet not a mile.
In colde and stoze, she lieth warme and drye,
In bed of downe: the dirt doth not defile
Her tender fete, she labours not as I.

pp. l.

ll. lxxij

the reader. They differ, moreover, throughout, in minute points of spelling and punctuation. In many cases of duplicate composition the sheets printed from the two settings were bound up indiscriminately, so that it is possible that of a large edition, no two copies may be found to agree or to disagree throughout. This does not appear to be the case with the Miscellany. There is no single sheet common both to the Grenville and Capell copies.¹

So far as I am aware no previous writer on the subject has pointed out that there is a third copy of the second edition of Tottel's Miscellany extant in the valuable library collected at Rowfant by the late Mr. Frederick Locker-Lampson. It had previously appeared as No. 3065 in Sir W. Tite's sale in 1874, but beyond this I am unaware of its history. Through the kindness of Mrs. Locker-Lampson I have been able to examine this volume, which presents some points of considerable interest. In so far as the majority of the sheets are concerned, it is evident from an inspection of the signatures that it is printed from the same setting up as the Grenville copy.² In a few cases, on the other hand, the signatures differ both from the Grenville and Capell copies. It is, however, significant that in all these cases the signature in the Rowfant copy is incorrect, and the variations can therefore be accounted for by supposing the latter to be an early impression from forms which

¹ In the case of most of the sheets an examination of the position of the signatures and catchwords is sufficient to reveal the difference; where this failed I have made photographs.

² The title-page, colophon and folio 45 recto, for which I have been able to use photographs, are identical.

underwent correction before the Grenville copy was printed. We are thus still left with our two different settings, the one represented by the Rowfant and Grenville copies, the other by the Capell. On the whole the correspondence between the two could be quite well accounted for by supposing that two compositors worked simultaneously from the same copy, or that the second setting was composed from the copy in which the compositor of the first had marked the page and sheet divisions in red chalk, as appears to have been customary at the time. The non-coincidence of the line divisions in the printer's 'Address,' and the difference between the two and three line headings in the two settings of fol. 45 recto, seem to suggest one of these methods. On the other hand, the occasional absolute identity of the portion of the signatures, as in sheet Z, would appear to necessitate the one being set up from a proof of the other. If this latter inference be correct a further deduction follows. The misprinted signatures of the Rowfant copy, namely, would be far more likely to occur in the original setting than in a mere reprint, and we should therefore be justified in supposing the setting represented by that and the Grenville copies to be earlier than that represented by the Capell. But I am wandering rather far in the region of conjecture.¹

¹ If Professor Arber is correct in saying that the variations are distinctly more numerous in the additional poems, we should be forced to the conclusion that both settings were composed from the same copy and not one from the other, for it is evident that printing from an indistinct MS. the compositor would tend to

There are two points to be noticed in connection with the duplicate setting of the July edition. The first is that it affords strong presumptive evidence that the June edition was the first. It would appear that it was not until this edition was placed on the market that the printer realized what a demand there would be for the book, and had at once to make preparations for a large and rapid supply.¹ This could hardly have happened except in the case of a first edition; and it should further be noted that whereas the June edition was exhausted in less than two months, that of July met the demand so far as we are aware for about as many years. The other point is that since the type was set up twice over in the interval between June 5th and July 31st, the rate of composition possible in the office must have been double that supposed by Professor Arber in the case of the first edition.

No particular interest attaches to any of the later reprints. From the house of the original publisher we have editions dated 1559, the last in quarto, but sewn in eights (copy in the Grenville collection); 1565, the first in octavo (Bodleian); 1567 (Hunterian, John Rylands, and America), and 1574 (Grenville and Rowfant). Whether Totttel now parted with his interest in the publication, whether his term of exclusive right had expired, or whether other printers merely defied the authority of the

introduce more variations than in printing from a printed text. Especially, the number of important variations, modifying the sense, would be greater.

¹ Of course we do not *know* that the June edition was not likewise set up in duplicate.

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Company, is a question which receives no elucidation from the Register. However, in 1585, appeared an edition printed by J. Windet (Grenville, Capel, Rowfant and America), and another in 1587 by R. Robinson (Bodleian, Bridgewater and Huth). This ends the list of early editions, and the work was not reprinted till 1717. It should, however, be borne in mind that, considering the very few copies that have survived of any one edition, it is in the absence of any external evidence to the contrary probable, or at least very possible, that one or more editions may have altogether disappeared. The gaps between 1559 and 1565, 1567 and 1574, 1574 and 1585 look somewhat suspicious by the side of the groups 1557 and 1559, 1565 and 1567, 1585 and 1587. Into the question of later reprints it is unnecessary to enter; a list is given by Professor Arber. I subjoin collations of the early editions with brief bibliographical notes.

First Edition. 1557, June 5.

SONGES AND SONETTES, | written by the ryght honorable
Lorde | Henry Haward late Earle of Sur-|rey, and other. | Apud
Richardum Tottel. | 1557. | Cum priuilegio.

Colophon.] Imprinted at London in flete strete | with'in
Temple barre, at the sygne of the | hand and starre, by
Richard Tottel | the fift day of June. | An. 1557. | Cum
priuilegio ad impri- | mendum solum. [See facsimiles from Bodleian
copy.]

Running-title.] *Songes | and Sonettes*. [N.B. In about half the
leaves there is a period (.) after '*Songes*.' The portion containing
the poems by Grimald, M3—P4, has the running-title '*Songes*,'
both on verso and recto.]

Collation: 4°. Sigs. A—Dd⁴ unpagged. The only known copy
wants Dd 4, presumably blank. The first leaf (A1, but unsigned)
has the title on recto, and on verso, in black letter, the prose

v.

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address headed '*The Printer to the Reader.*' The text of the poems begins on A2. The subscription '*SVRREY.*' occurs at the foot of D4; '*T. VVYATE the elder.*' on M2, with the lower portion of the page blank. The heading '*Songes written by Nicolas Grimald.*' is at the top of M3, and the subscription '*N. G.*' on P4, with the lower portion of the page blank. The heading '*Vncertain auēours.*' occurs at the top of Q1. Again the heading '*Other Songes and Sonettes written by the earle of Surrey.*' occurs at the top of Cc3, and '*Other Songes and sonettes written by sir Thomas wiāt the elder*' at the top of Dd2. The text ends on Dd3 and the colophon follows on Dd3.

Second Edition. 1557, July 31. Setting A.

SONGES AND SONETTES, | *written by the right honorable*
Lorde | Henry Haward late Earle of Sur-|rey, and other. | Apud
Ricardum Tottel. | Cum priuilegio ad impri-|mendum solum. | .1557.

Colophon.] *Imprinted at London in Alete | Alete within*
Temple barre, at the | sygne of the hand and starre, | by
Richard Tottell | the .xxxi. day of July. | An. 1557. | Cum
priuilegio ad impri-|mendum solum. [See facsimiles from Grenville
copy.]

Running-title.] *Songes | and Sonettes.*

Collation: 4°. Sigs. A—Gg⁴, folios numbered, 'Fo. 2.' on A2 to 'Fo. 117.' on Gg1. The first leaf has title on recto, and on verso the prose address '*To the reader.*' '*SVRREY.*' at foot of E2; '*T. VVYATE the elder.*' at foot of N1. '*Songes and Sonettes of | vncertain auēours.*' at top of N2; '*¶ Songes written by N. G.*' on Ff1, and subscription '*N. G.*' at the end of the text on Gg1. '*The table*' or alphabetical index of first lines, in black letter, begins on Gg2. Colophon on Gg4; verso blank.

Second Edition. 1557, July 31. Setting B.

¶ SONGES AND SONETTES | *written by the right honorable*
Lorde | Henry Howard late Earle of Sur-|rey, and other. |
Apud Ricardum Tottell. | Cum priuilegio ad imprimendum | solum.
1557.

Colophon.] *Imprinted at London in Alete | Alete within*
Temple barre. at the signe of the | hand and starre, by
Richard Tot-|till, the .xxxi. day of July. | Anno. 1557.]

Cum priuilegio ad impri- | mendum solum. [See facsimiles from Capell copy.]

Running-title.] *Songes | and Sonettes.*

Collation: 4°. Sigs. A—Gg⁴, folios numbered, 'Fo. 2.' on A2 to 'Fo 117.' on Gg1. Prose address 'To the reader.' on verso of title (A1). 'SVRRREY.' at foot of E2^r; 'T. VVYATE the elder.' at foot of N1^r. 'Songes and Sonnettes of | vncertain auſours.' at head of N2; '¶ Songes written by N. G.' on Ff1, and subscription 'N. G.' at the end of the text on Gg1^r. 'The table.' begins on Gg2. Colophon on Gg4; verso blank.

Third Edition. 1559.

¶ *SONGES AND SONETTES* | written by the right honorable Lorde | Henry Haward late Earle of Sur- | rey, and other. | Apud Richardum Tottell. | 1559. | Cum priuilegio.

Colophon.] ¶ IMPRINTED AT LON- | DON IN FLETE- STRETE | within Temple barre at the | signe of the hand and starre, by | Richard Tottell. | Anno. 1559. | Cum priuilegio.

Running-title.] *Songes | and Sonettes.*

Collation: 4°. Sigs. A—P^s (two sheets being sewn together in each quire), folios numbered, 'fo. 2.' on A2 to 'fo. 117' on P5. 'To the reader.' on verso of title (A1). 'SVRRREY.' at the foot of C2^r, 'S. T. wyate the elder.' at the foot of G1^r. '[Songes] | and Sonettes. [sic] of | vncertaine [sic] auſours.' (heading continuous with running title) at top of G2. 'Songes written by. NG.' on P1, and subscription 'N G' at end of text on P5^r. 'The table.' begins on P6. Colophon on P8; verso blank.

Fourth Edition. 1565.

1565. | ¶ *SONGES AND SONETTES* | written by the right honorable | Lord Henry Hawarde late | Earle of Surrey, and | other. | Apud Richardum Tottell. | Cum priuilegio.

Colophon.] ¶ IMPRINTED AT LON- | DON IN FLETE- STRETE | within Temple barre at the | signe of the hand and starre, by | Richard Tottell. | Anno. 1565. | Cum priuilegio.

Running-title.] *Songes | and Sonettes.* [Occasionally 'sonettes.']

Collation: 8°. Sigs. A—P^s, folios numbered 'Fo. 2' on A2 to 'Fol. 117' on P5. 'To the reader.' on verso of title (A1). 'SVRRREY.' at foot of C2^r; 'S. T. WYATE the elder.' at foot

of G1'. 'uncertain auſtours.' at top of G2; 'Songes written by N. G.' on P1, and 'N. G.' at end of text on P5'. 'The table' begins on P6. Colophon on P8; verso blank.

Fifth Edition. 1567.

¶ SONGES AND SONETTES | written by the right honorable | Lord Henry Haward late | Earle of Surrey, and | others. | Apud Richardum Tottell. | 1567 | Cum priuilegio.

Colophon.] ¶ IMPRINTED AT LON- | DON IN FLETE-STRETE | within Temple barre at the | signe of the hand and starre, by | Richard Tottell, | Anno 1567. | Cum priuilegio.

Running-title.] Songes | and Sonettes.

Collation: 8°. Sigs. A—P^a, folios numbered 'fo 2' on A2 to 'fo. 117' on P5. 'To the reader.' on verso of title (A1). 'SVRREY.' at foot of C2'; 'S. T. VVYATE the elder.' at foot of G1'. 'Vncertain auſtours.' at top of G2; 'Songes written by N. G.' on P1, and 'N. G.' at end of text on P5'. 'The Table' begins on P6. Colophon on P8; verso blank.

Note.—I have not seen this edition. The above is compiled from a photograph of title-page from the Hunterian copy kindly procured for me by the librarian, Mr. R. Macdonald, from tracings of the title-page and colophon from the John Rylands copy, which I owe to the courtesy of Mr. H. Guppy, and from notes of the American copy sent me by Miss Carolyn Shipman. The paragraph mark at the beginning of the colophon appears in the American copy, but not in the John Rylands. In the latter, however, the manner of the displaying suggests that something has dropt.

Sixth Edition. 1574.

¶ SONGES AND SONETS | written by the right honorable | Lorde Henry Haward late | Earle of Surrey, and | others. | Apud Richardum Tottell | 1574. | Cum priuilegio.

Colophon.] ¶ Imprinted at London in | Flete/strete within Tem- | ple Barre at the signe of | the Hand and Starre | by Richarde Tottell. | Anno. 1574. | Cum priuilegio.

Running-title.] Songes | and Sonettes.

Collation: 8°. Sigs. A—P^a, folios numbered 'Fo. 2.' on A2 to 'Fo. 117.' on P5. 'To the Reader.' on verso of title (A1).

'SVRREY' at foot of C2; 'S. T. WYAT the elder.' at foot of G1. 'Vncertaine auclours.' at top of G2; 'Songes written by N. G.' on P1, and 'N. G.' at end of text on P5. 'The table.' begins on P6. Colophon on P8; verso blank.

Seventh Edition. 1585.

[Ornament] SONGES | AND | SON- | NETS, WRITTEN |
by the Right honourable | Lord Henry Haward | late Earle of
Surrey, and | others, | [ornament] | Imprinted at London by Iohn
VVin- | det. 1585.

Colophon.] Imprinted at London Anno Domini | 1585.

Running-title.] Songes | and sonnettes.

Collation: 8°. Sigs. A—P, folios numbered 'fo. 2.' on A2 to 'fo. 118' on P6. 'To the Reader' on verso of title (A1). 'SVRREY.' on C3; 'S. T. WYAT the elder.' at foot of G1. 'Vncertaine Auclours.' at top of G2; 'Songs written by N. G.' on P1, and 'N. G.' at end of text on P6. 'The Table' begins on P6. Colophon at foot of P8; verso blank.

Eighth Edition. 1587.

SONGES AND | Sonnets, written by the | Right Honorable
Lord Henrie | Haward late Earle of Sur- | rey, and others. | [de-
vice] | ¶ Imprinted at London by | Robert Robinson, dwelling in
Fetter | Lane nere Holborne. | 1587.

No Colophon. Running-title.] Songes | and Sonets.

Collation: 8°. Sigs. A—O, folios numbered 'fol. 3' on A3 to 'fol. 110' on O6. Verso of title blank. The address 'To the Reader,' printed for the first time in roman letter on the second leaf (A2), the text beginning on the verso. 'SVRREY.' at foot of C2; 'S. T. WYAT the elder.' followed by the heading 'Vncertaine Authours.' on F7. 'Songes written by N. G.' on O2, and 'N. G.' at end of text on O6. 'The Table' begins on O7 and is printed for the first time in roman letter.

W. W. GREG.

NOTES FROM THE FIRST FRENCH TRANSLATION OF 'THE VICAR OF WAKEFIELD.'



COLDSMITH'S masterpiece has always been a favourite in France, and has been translated again and again with increasing popularity. Nodier's version (1843) has gone through several editions, but without closing the market to other translators, such as Belloc and Gausseron. The first translation appeared in 1767, the year following the publication of the original; and, according to the custom of the day in France, suppressed the author's name, and gave no clue to that of the translator. The title-page reads: 'Le Ministre de Wakefield, histoire supposée écrite par lui-même. Sperate miseri, cavete felices. A Londres, et se trouve à Paris, chez Pissot, Libraire, Quai de Conti, Desaint, Libraire, rue du Foin, 1767.' The translation has been attributed to the Marquise de Montesson, but the best French authority, Barbier, says that it is far more probably due to a certain Monsieur Rose, 'who was then in England, and sent the sheets to the Paris publisher as fast as they were translated.' It is literal and fairly accurate, but in the eighteenth century it was not easy to find the exact equivalent for botanical terms, and these are often glossed over. On the other hand

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the idioms are adequately rendered. The translator was conversant with the customs and literature of the day, and added numerous notes reflecting upon the differences between men and letters in the two peoples. From these notes the following have been selected and translated.

The first is from page 14, where the Vicar is spoken of as 'a parson without pride.'

'The Clergy of the Anglican Church are a long way from being so estimable as ours in any respect. While reforming the pretended abuses of the Church of Rome, they retained an enormous one in their own, and one not found in the Church from which they separated, namely, the plurality of livings. Nothing is so common in England as to find a clergyman holding two or three parishes at once, which bring him in a considerable income, for which he does nothing but preach once a year in each. The heavy work, that is to say Divine Service, the teaching of the children, the visitation of the sick, etc., is relegated to a sort of valet, called a curate, to whom they give the smallest possible salary, and who on his part does the least possible amount of work. Indeed, with the exception of a few sermons larded with invectives against the Church of Rome (which they brand as the great whore of Babylon, and describe as idolatrous, etc.), and of which the sole aim seems to be to stir up fanatical hatred against all who are not fortunate enough to belong to their church, the people receive no kind of teaching whatever. There are

no catechising for the children, no exhortations for the sick, none of our charitable visits to the poor, etc. The haughtiness of the Rectors is intolerable, just as the poverty of their deputies is extreme. The latter having the same liberty as their superiors with regard to marriage, but not having the same income, leave behind them wretched children, whom poverty, coupled with family pride, hurries into every kind of vice, and above all drives the girls into prostitution. It is said that at least half of the prostitutes of London are the daughters of the inferior clergy.'

This is a sad statement, and is, alas, well known to be true in the main. Massey, in his 'History of England during the Reign of George the Third' (ii., 31), speaking of the curate of this period, says: 'He was often obliged to eke a subsistence for his ragged and half-starved family by the labour of his hands; and his children were brought up to earn their bread by servile labour.' And Lecky ('History of the Eighteenth Century,' i., 75) draws a still darker picture. The period at which the 'Vicar of Wakefield' was written was remarkable for the number of pamphlets dealing with the miseries of the inferior clergy, who were feeling very keenly the effects of the general rise in prices. Among the many 'plans' suggested for ameliorating their condition none is more interesting than one by the 'Stipendiary Curate of Ash in Surrey,' printed in 1815. He quotes from the returns the fact that even then the average stipend of 2,742 curacies did not amount to £25, speaks of the 'very extensive

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system of pluralities' and the 'immense increase of non-residents,' and also points out that the dissenting bodies take care to support their ministers, which 'leads to a continual increase in their adherents.'

The next note is on page 31, to the passage in Chapter III., 'I desired the Landlord, in my usual way, to let us have his company':

'The hotel keepers in England are better mannered and are thought more of than in France, though they are neither less grasping nor less rascally. They come to the door to receive their visitors as they alight from their carriages, and conduct them personally to an apartment, thus saving them the trouble of running into the kitchen or yard in search of waiters or maids, to show them to their rooms; they receive orders, and respond to them with a politeness reaching to servility, but they make their guests pay dearly for it.

'Doctor Smollett, in an account just published of his travels in France and Italy, complains bitterly of the atrocious sharp practice he experienced from persons of this class on his way from London to Dover, and records that one of them demanded from one of our ambassadors the sum of forty guineas for a supper which was not worth forty shillings. It is to be remarked that in England generally politeness is only to be found in those who hope to dupe you, if the word politeness can be applied to courtesies based on such a motive.'

The reference in the French note to the am-

bassador who was charged forty guineas for a supper not worth forty shillings is to the Duc de Nivernais, who, on arriving at Dover in 1762 on his way to London, put up at the Red Lion. The landlord of this inn, according to Mr. Austin Dobson's charming essay on 'Nivernais in England' ('Eighteenth Century Vignettes,' 2nd series), 'having suffered considerably during the war by the billeting of soldiers, conceived the brilliant idea of recouping himself at one blow for much unremunerative small beer by fleecing the French ambassador. For a night's lodging to twelve persons, and a modest supper, of which the solids were restricted to boiled mutton, fowls, poached eggs, fried whiting and a few oysters, he presented the Duke with a bill of £44 odd.' Nivernais, Mr. Dobson says, of course paid it *en grand seigneur*, 'merely remarking that business on such terms must be exceptionally profitable,' but it is satisfactory to learn that the extortionate landlord overreached himself, as so much indignation was felt in the county that the Red Lion was boycotted, and legend even says that it was only by the generosity of Nivernais himself that the man was saved from utter ruin. The allusion to the story here shows how widely it had spread.

As a fitting complement the following passage from Smollett's 'Travels,' 1766 (i., 83), may be quoted:

'I have one thing very extraordinary to observe of the French auberges, which seems to be a remarkable deviation from the general character of the nation. The landlords, hostesses and servants

of the inns upon the road have not the least dash of complaisance in their behaviour to strangers. Instead of coming to the door to receive you, as in England, they take no notice of you; but leave you to find or inquire your way into the kitchen, and there you must ask several times for a chamber before they seem willing to conduct you upstairs. In general, you are served with the appearance of the most mortifying indifference, at the very time that they are laying schemes for fleecing you of your money. It is a very odd contrast between France and England; in the former all the people are complaisant but the publicans; in the latter there is hardly any complaisance but among the publicans.'

The next note (page 55) is to a passage at the beginning of Chapter V.

'In nearly every household, even the poorer ones, tea is partaken of in England twice daily, in the morning and in the afternoon. But the tea in the afternoon [*le thé de l'après midi*] is the more important, for people go formally to each other's houses to partake of it. It is impossible for anyone unacquainted with this custom to imagine how many rules have to be observed, and how many graces displayed by the lady who makes the tea, and by those who drink it. This little meal not only affords an opportunity for displaying graces and breeding, but also serves as a stimulus to wit. It is at this time that the most entertaining conversations take place, about the new fashions, chinaware, the events of the day, scandal, etc.'

On page 67 occurs the following note to the mention of the ballads sung by Mr. Burchell to the children.

'They are usually tragic stories in verse, interwoven with meditations or ending with some moral deduction, and are sung in the streets. Nearly all tragic stories are also made into ballads. Several of them are exceedingly good. Mr. Addison, in the "Spectator," quotes with great praise "The Babes in the Wood" and "Chevy Chase." The ballad of "George Barnwell" has provided Lillo with material for a very good tragedy of everyday life. The English people, while they have the least musical genius and the worst voices in the universe, are great lovers of songs. I even think that they take the palm from us in this respect.'

Apropos of Lillo's play we may quote the following from Baker's 'Biographia Dramatica.' "The London Merchant; or the History of George Barnwell," first acted in 1731 at the Theatre Royal, Drury Lane, and it was so successful that the newspapers of the time report that on 2nd July, 1731, "the Queen sent to the playhouse in Drury Lane, for the manuscript of 'George Barnwell' to peruse it, which Mr. Wilks carried to Hampton Court." As regards the musical quality of English voices, there is evidently some truth in Mr. Lunn's observation ('Philosophy of the Voice,' 1900, p. 66): 'That the English language is an *h*-producing one, anyone can readily see. . . . The letter *h* is the exact polar contrary to musical sound.'

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The next note (page 77) is to the passage in Chapter VII.: 'After dinner, I began with my usual toast.'

'In order to understand this, it is necessary to be aware that during the repast the English drink little, usually beer, cider or water; but when the table has been cleared, decanters of wine are placed on the table, and then they begin to drink what they call toasts, that is to say healths. Each in turn proposes the health he wishes, and drinks to his mistresses, absent friends, the king, the princes, the navy, commerce, the ministers, etc. Such healths are never omitted at any important banquet, they are even a mark of party feeling, and the public papers usually report the different toasts at the Lord Mayor's functions, the elections of Members of Parliament, etc.'

The next note (page 190) is to the passage in Chapter XVI. about Thornhill teaching the Vicar's two little boys to box.

'It is a well-known custom in England to encourage rather than separate two men who are fighting with their fists; and even children are set to this sport to make them hardier, but this applies to the lower classes only.'

Even at the present day boys do not appear to need much setting-on, for a few months ago the present writer noticed two little boys who were playing at horses, and who, becoming tired of their game, stopped suddenly, whereupon one said to the other, 'Now let's you and me have a fight!'

On page 213 is the following, apropos of girls putting flowers in their hair:

'The women of England are not the least coquettish in the world, just as the men are not the greatest philosophers. They love to wear a great quantity of coloured glass in the form of earrings, chains, shoe buckles, etc.; and this, with gauze, constitutes the chief part of their adornment.'

As a counterblast to this criticism we may take Smollett's final remarks (i. 105) after his description of the bepainted and bepowdered ladies of France. 'The present fashion, therefore, of painting the face, and adorning the head, adopted by the beau-monde in France, is taken from those two polite nations the Chickesaws of America and the Hot-tentots of Afric. On the whole, when I see one of those fine creatures sailing along, in her tawdry robes of silk and gauze, frilled and flounced and furbelowed, with her false locks, her false jewels, her paint, her patches and perfumes, I cannot help looking upon her as the vilest piece of sophistication that art ever produced.'

The next note (page 215) refers to the mention of 'Old England' in Chapter XVII.; the explanation suggested by the translator is very ingenious, but the term occurs long before the foundation of New England.

'This epithet "Old" is an expression of affection and attachment which the English sometimes use when talking of their country, especially as

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compared with other lands. It may have originated in the distinction they are often by way of making between their own country and New England in America.'

A note upon the discussion of plays in Chapter XVIII. is very graphic:

'The big plays in the London theatres are usually followed by a pantomime; and as the lower classes go much more to the play in England than they do in France, there is need for amusements within the comprehension of this class of audience; that is the reason why the plot of such pantomimes is nearly always a kind of fairy tale, full of action and tricks in the style of Italian plays. In order to render them more amusing they never omit to introduce a Frenchman, who comes to marry the daughter of Pantaloon, and is ridiculed and supplanted by Arlequin, whom she prefers. The Frenchman is represented thin, haggard, curled "*à l'oiseau royal*," with large cuffs reaching to the tips of his fingers, but without any shirt front, a little narrow galoon on a very threadbare suit, garters of galoon with a tassell hanging to the knees. When he takes out his pocket-handkerchief, one always sees, falling out of his pocket, some crusts of bread and a bit of chicken half gnawed, which he has saved from the last repast he has attended. The valet resembles the master, being always represented ragged and starving, receiving at the doors of the houses where his master visits, a few bits from the kitchen, which he devours greedily; or

else he is made to contend with the dogs for the bones; he is usually longsuffering, for he allows himself to be cuffed, spat upon and kicked, all through the play, without showing any signs of offence. Such performances are given six times a week, as there is no play on Sundays, and they amuse the people greatly. The tastes of the managers sometimes lead them to try other things, for instance, Mr. Garrick has given in his theatre, the "Devin de Village," translated word for word from the French, but it does not take. The plot is considered too simple and the music too insipid.'

The reference to the coiffure of the Frenchman 'à l'oiseau royal' (*i.e.*, heron fashion), is perhaps best explained by a quotation from Voltaire's letter to Madame d'Argental, 18th June, 1759: "Mon Dieu que je fus aise quand j'appris que le théâtre était purgé de blancpoudrés, coiffés au rhinocéros et à l'oiseau royal.' The play, or rather the musical entertainment produced by Garrick is entitled, 'The Cunning Man,' and is translated by Dr. Burney, from Rousseau's 'Devin de Village.' It was acted at Drury Lane in 1776, about the time that Rousseau himself came to England. But although it was adapted to Rousseau's music, and the translation obtained the highest praise from the critics, it did not appeal to the public and ran for very few nights. As a further contemporary illustration we may take Smollett's description of the Drama in France ('Travels,' page 89). 'Their most famous dramatic pieces are almost without incident,

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and the dialogue of their comedies consists of moral, insipid apophthegms, intirely destitute of wit or repartee.' While speaking of the stage the following note from page 256 may be inserted here; it refers to the occasion when the Vicar accompanied his family to the play. 'The clergy in London do not scruple to frequent the theatre, although the plays are a long way from being as pure or as decent as ours.'

Here the notes may be said to end, for there are none of interest in the second volume. This first translation was never reprinted and appears to have been completely forgotten both in France and England, probably because the edition was too small to serve for both countries.

G. F. BARWICK.

V.

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A SIMPLE AND ECONOMICAL PLAN FOR FOUNDING A CATALOGUING BUREAU FOR PUBLIC LIBRARIES.

THE demands now being made from many quarters upon the strength and time of public librarians and their staffs, and the opening up of fields of library activity unthought of (save perhaps by the prescient few) a decade ago, have placed certain questions of co-operation and centralization in some of the work performed in libraries in a rather different light than they were or might have been viewed in times but shortly passed. Changing conditions are beginning to thrust forward one or two of these questions from the leisured fields of academic consideration into the arena of pressing problems of the hour. This is the case in my opinion with the question of co-operative cataloguing, or of the establishment of a central cataloguing bureau. The subject is not by any means a novel one. It has been written about, and discussed at annual meetings of the Library Association, but only in an academic and half-hearted fashion. When the catalogue afforded the whole or main opportunity for exhibiting to an admiring if occasionally bewildered public the technical knowledge and skill of the librarian, when it was the only performance distinguishing him clearly in their

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view from the classes' caretaker or clerk, it is easy to understand that nobody grew enthusiastic over a proposal, which, whatsoever might be urged in its favour on the grounds of economy and efficiency, had the one damning defect of taking out of the librarian's hands the very work which formed the bed-rock of his professional *raison d'être*. But if the librarian is to do and do well even a part of the things which various people at the dawn of the twentieth century are telling him he ought to do, it behoves him to look about and ask himself not so much what work he can retain but what he can rid himself of, by availing himself of the most powerful engine in the affairs of this modern world, co-operation. And the department above all others in which co-operation without any kind of question would be attended with the most immediate advantage is that of cataloguing. But is a central cataloguing bureau, which, with its single staff and its single centre, would do the work now done by some four hundred staffs in some four hundred centres, and do it better, practicable in this country? It is not only practicable, it is *easily* so, and the object of this article is to demonstrate that this is the case.

I have said, practicable in this country? It is hardly likely that our national library will do for the public libraries of our country what the Library of Congress is doing for American libraries in the matter of the distribution of printed catalogue cards. Thanks to its up-to-dateness, initiative, and the touch which it maintains with the library system of the whole country, the Library of Congress has brought the question of a cataloguing bureau for

the whole of the States into measurable distance of realization. But over here we must look for its realization, if we look at all, along other lines. There is, of course, Mr. Carnegie, and there is, perhaps, no benefit that could be conferred on libraries, on bibliography, and on learning greater than the foundation and endowment of an institute of bibliography in London, which might be this cataloguing bureau and much else. But the suggestion I have to offer is independent of possibilities of this sort, on which it profits little to speculate, though one may hazard the remark that if public libraries themselves would only combine together to establish such a bureau, with the limited object at first of cataloguing for the libraries, the chance of obtaining help from Mr. Carnegie, or some other rich well-wisher, to supplement and extend the work of an existing institution, would probably be brighter than when the precipitation of a project wholly in the air is asked. But how is this co-operation to be brought about? What about ways and means? The scheme outlined below is an endeavour to answer the last question, as a preliminary to discussing the first.

Briefly, my idea is to render the proposed bureau independent of any of the risks involved in a commercial venture by arranging for its support upon the basis of a subscription or tax levied upon the co-operating libraries. Each library would pay an annual sum proportionate to its income, and would *make a demand upon the bureau for all the material that it required*. This would vary of course in accordance with the size of each library or library

system, and the extent and character of its work; but approximately the demand made by a library on the resources of the bureau would be proportionate to its income, and therefore to its contribution towards the upkeep of the establishment. Such an arrangement disposes entirely of the bothering and niggling questions of payment on the orders filled; there would simply be one fixed annual subscription, and nothing more. For this a library would get as many printed cards as it wanted of every current book bought during the year, catalogued in the best manner, and adequately annotated. Besides being printed on cards the matter would be issued in galley slip form for pasting on cards or sheets. Such slips, when edited if need be, could be sent to the printer, and would form the copy for the library magazine or printed catalogue, just as full or as brief as was desired. Another and an admirable use for these slips would be as guides to librarians and committees in purchasing books. Here the annotations, brief, to the point, and absolutely without bias of any sort, would do away with the necessity for all that time-taking and unsatisfactory reading of reviews which at present have to be the main reliance of the librarian. The slips might be sent out fortnightly or monthly for just this purpose, and this single feature of the work of the bureau would almost justify its existence and its cost to each library. The bureau would probably have no difficulty in securing the voluntary advice and help of experts in various departments, such as professors in our universities and colleges. The Institut International at Brussels has secured

such an outside voluntary staff, who regard their work as done in the interests of science and as carrying its own reward. But a return for such help might be made in the shape of supplying cards of all works falling in the department of the specialist concerned.

The management of the bureau would be vested in a committee elected by the subscribing libraries, which would report annually on the work of the bureau, both in its bibliographical and financial aspects.

That, then, is the general idea; that is the suggestion which I make, and which I believe offers a simple, practical, and economical plan whereby the cataloguing of all the public libraries of the Kingdom could be centralized, and much money, time, and energy freed for expenditure in other channels of library effort, of which there is no lack. It remains to arrive at some rough estimate of what the cost of the proposed bureau is likely to be. We can then readily determine the amount which each library would have to pay to bring in this sum. It would be possible, by a careful examination of library reports, and by making detailed inquiries in the proper quarters, to obtain figures within a degree or two of absolute accuracy; this I have not attempted in the calculations which follow. The figures given make no pretence to being more than a rough and ready estimate, based on no particular research, but sufficient it is thought for the purpose of this article.

If the work done by the bureau is to be accurate, it is plain that this can only be attained by exami-

nation of the books themselves. The bureau must work from first-hand knowledge of the literature it describes. It is probable that when once established publishers would speedily recognize the desirability of sending review copies of all new works of any importance to the bureau; but for the purpose of this calculation I will suppose that the bureau buys every work it catalogues. That is to say it buys every new work published during the year that is worth adding to any public library, or that any public library is likely to think worth obtaining; practically everything of any consequence whatever would be bought, excluding reprints, school books, pamphlets, music, maps, and periodicals, etc. The number of works would probably not amount to more than about two thousand annually for English publications; to these we may add one thousand for American and foreign, making three thousand works in all. The purchase of these would cost the bureau, at an average of 5*s.* a work, £750; let us call it £800 for book buying.

But these books would not be permanently retained by the bureau. They would be shelved in classified order in a special room for six months or perhaps a year, where librarians could examine them, thus reviving the publishers' exhibition, which was attempted, as a commercial venture, many years ago under the auspices of the Library Bureau, though it was never a success. Yet the idea was excellent, and it is a great drawback at the present time that there is no place in London where all new books can be seen and handled. Every librarian knows the difficulty, in many cases the impossibility, of obtaining

accurate information about many new books—until the book is bought. This exhibit would be an incidental, but none the less valuable feature, of our cataloguing bureau. At the end of the six months or the year the books would be sold, and should fetch, let us say, £300. We may, therefore, regard the net cost of the year's book-buying as £500.

The next item to determine is the number of catalogue cards which the bureau would be called upon to furnish to the subscribing libraries. To get at this we want the total number of works added to the public libraries of the country by purchase in a year. Mr. Brown tells me that fourteen per cent. of a library's income is about the average proportion spent on books. Estimating the number of libraries in active operation as somewhere about four hundred, and their united income as £370,000, this will give us £51,800 as the sum disbursed in book-buying by public libraries every year. If the average price per work is set down at five shillings, this sum will be represented on the shelves of the various libraries by 207,200 works, call it 210,000 works, an average purchase per library of 525 works. A proportion of these will be duplicates and replacements, for which cards would not be needed, but ignoring these, and supposing that three cards are required for the cataloguing of each work—author, subject, and extra author and subject and continuation cards—we have 630,000 cards, an average of 1,575 cards per library, as the demand the bureau would have to meet during the year.

Let me put this result in another way. If all of our four hundred libraries fully catalogued their

year's accessions of new books on cards, and these cards were abstracted from the various cabinets and run together, we should have one large catalogue containing 630,000 cards more or less, probably less. Not more than 3,000 entries would be original, the rest would be duplicates. It is this catalogue which the bureau would compile and print and distribute among the libraries in the course of twelve months.

But we must allow for a certain number of printed cards to be kept on hand. I do not think that a large stock should be kept; the cost of further printing would be small, but the cost of material, of handling, and, above all, of storage, would be too great to make it worth while to exceed the current demand to any great extent. Say 100,000 for contingencies, making the total number of cards to be printed 730,000. The cost of the cards at seven shillings a thousand—for which a good linen card should be obtained—will be, disregarding the odd shillings, £256.

So much for material, in the shape of books and cards. The cost of printing next demands attention, and is rather difficult to estimate. There would be 3,000 entries to be set up; of some of these not even a dozen duplicates would be needed to meet the demand, of others a thousand would probably be insufficient. Taking an average of 250 copies of each entry (the actual figure is 233 $\frac{1}{3}$) we are not likely to be very far wrong if we calculate that the printing of each entry and copies will work out at about two shillings, that is £300 for the whole.¹

¹ I have ignored the printing of slips; some libraries would take them instead of cards, but see remark in next note.

The staff of the bureau can hardly be estimated at less than seven. This would include a director at a minimum salary of, let us say, £400 a year, two cataloguing assistants, a correspondence clerk, two girls for cutting leaves, handling the cards, and so on, and a porter. Call salaries, therefore, £1,000 a year.

The offices should be conveniently placed somewhere in central London, on a ground floor if possible, and should include a director's office, cataloguing room, book exhibition room, and a room for storing the cards and packing. Let us allow for rent and establishment charges £250, and throw in another hundred for postages and sundries, and we can now present our budget at a glance.

Here it is:

Purchase of books	£500
Cost of cards	256
Printing	300
Salaries	1,000
Rent, etc.	250
Postages and sundries . .	100
	<hr/>
	2,406

To make up the round sum, say furnishing	94 ¹
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Total annual expenditure	<u>£2,500</u>
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This is equal to a subscription or tax of a little over 13s. 6d. for every £100 of income (*i.e.*, income

¹ Not enough, but some of the other items are probably over-estimated; the *total* expenditure for the first year is not likely to exceed the amount named.

from the rate). That is to say that if this were the precise basis of subscription, Leek would pay annually to the upkeep of the bureau £1 5s.; Penge would pay £4 2s. 7d.; Croydon, £23 1s. 8d.; and Manchester, £150 11s. 5d. If a minimum payment of, say, £2 were fixed, the larger libraries would of course pay less, and this would probably be the better and more equitable plan. But in any case for a subscription which to small and medium-sized public libraries would be a mere bagatelle, and which even in the case of large libraries like Manchester, would not amount to more than the salary of a single cataloguing assistant, a library would retain, practically as if it were a department of its own, a highly-trained staff of cataloguers, working on its current purchases, and supplying printed entries for all its catalogues in whichever form, card or slip, it may prefer. Moreover, in actual working it is extremely likely that the expenses would be materially reduced after the first year or so. As already stated, publishers would doubtless recognize the bureau as a valuable ally, and would send copies of most books free. That would be one source of reduction in expenditure. Another might be found in cards supplied by the bureau to non-subscribing libraries, various agencies, firms and individuals, in England, on the Continent, and in America, for which, of course, a charge would be made. That is a source of income which might easily result in a very considerable reduction in the amount the libraries would be called upon to contribute. Or better, it would enable the bureau, for the same subscription, to enlarge its field of useful-

ness in ways which will readily suggest themselves.

Putting out of sight these and other possibilities, and taking the proposal as it stands, I think it is shown that it is not merely practicable, but, as I said at the beginning, *easily* so. The four hundred odd public libraries of the country have only to say 'Done,' and it *is* done; the bureau could be an accomplished fact within six months. The real difficulty in the way might possibly prove to be the fear that if the bureau were materialized the cataloguer would be no longer wanted, staffs would be reduced, salaries lowered, in a word, Othello's occupation would be gone. Yet the fear is, of course, absolutely groundless. First, the bureau would deal only with current publications. Old books would have to be catalogued by the library, as now. Secondly, how many libraries have all their stock catalogued, or catalogued as fully and correctly as the librarian opines they ought to be? Very few, probably. Thirdly, relieved of the burden of current cataloguing, the librarian or staff could direct their energies and skill to much bibliographical work which calls loudly for the doing, but which present conditions oblige to be wholly ignored or just touched in the fringe, such as analytic cataloguing, indexes to contents, and reading lists. The truth is, no librarian need spend ten seconds in discovering as much cataloguing work—and valuable work—outside the field of the bureau as would fully employ whatever time and force he was able to devote to it. Fourthly, it would permit of several other alluring fields of library activity being occupied to

a greater extent than at present, such as personal help to readers, lectures and demonstrations, and other activities which either the growing demands of the public or the intelligent anticipation of the enthusiastic librarian have brought to the front.

But—‘something too much of this.’ I have written enough for the present. Should any of my fellow librarians deem the suggestion here put forward in a crude and tentative fashion so far worthy of their attention as to favour me with their opinion or criticism, I shall rest their very much obliged servant.

L. STANLEY JAST.

A CAVALIER'S LIBRARY.



NOT the least of the troubles of the Civil War period in England, was the loss or destruction of many valuable libraries. The Parliamentary party had a keen scent for 'delinquents,' and swooped down in prompt and very energetic fashion on their belongings, so that many a man returned from the war to find his bookshelves cleared of their treasures. Amongst the records of that time still preserved to us, is a small folio volume containing the inventories of some eight or ten libraries, that had been seized by the Committee for Sequestrations, between the years 1643 and 1645. The largest of these is that dealing with the library of Edward, second Viscount Conway. This nobleman came of a very old Welsh family, and several of his ancestors had played distinguished parts in English history. His grandfather, Sir John Conway, was governor of Ostend in the days of Elizabeth, and was also the author of a devotional work; while his father, Sir Edward Conway, who died in 1631, was a soldier of note, the friend of the Duke of Buckingham, and successively Secretary of State and President of the Council in the reigns of James I. and Charles I. By the former monarch he was created Baron Conway of Ragley in the county of Warwick, and by the latter, Viscount Conway of Conway Castle,

and also Viscount Killultagh of county Antrim, Ireland.

His son, the second viscount, was educated at Queen's College, Oxford, where he acquired a taste for classical and what, in those days, would have been termed polite literature, which meant a knowledge of what was most readable in the French, Italian, and Spanish languages. We gather that in his younger days he was somewhat effeminate in his dress and habits, much given to ladies' society, and when in London a conspicuous figure at the Court. But with a slightly frivolous nature he combined a student's love of books, was a man of good judgement in literary matters, and an ardent book hunter. His friends, amongst whom were Archbishop Laud, Sir Theodore de Mayerne the king's physician, John Selden, Sir Kenelm Digby, Sir John Conyers and many other distinguished men, knowing the pleasure that he took in his library, kept him advised of what good books they heard of, sent him any work they thought would especially interest him, and gave him the benefit of their experience as to the best places on the Continent to procure second-hand books. He also had his agents in London and various continental cities, who kept him informed as to the new issues and the prices, and bought for him when desired. All this and a good deal more information is to be found scattered up and down amongst the correspondence and documents in the State Paper Office, and as it is not often that one can get so interesting a series of notes about a book-lover of a bygone age, I have ventured to bring them together with

such little skill as I have. I do not think I can do better than open with extracts from two letters written to Viscount Conway by Sir Kenelm Digby, one of the foremost literary men of the age, from Paris, during the year 1636. In the first he says:

‘MY GOOD LORD

‘Having very lately written unto yr lō: I would not have presumed to trouble you againe so soone, but that it is to recommend vnto yr knowledge this bearer Monsieur Cottard; whose brother is the chiefe booke seller in Paris for curious bookes; and hath correspondence in Italy, Germany, Spaine, and everywhere; so that any bookes yr lo: would have, he will fitt you withall better then any man I know if you please to employ him . . . I expect yr lo: should comānd me somewhat in yr service in those affaires that I wrote to you I should be able to give you some reasonable account of, I meane in buying bookes, old or new, or in great paper etc.’

The second letter, dated the same month, reads:

‘Mr Selden’s booke hath bin seene here, and is both much esteemed and much envied; but (as I heare) he is not to expect any reply from Grotius to maintaine his former assertion, w^{ch} he wrote (he sayeth now) as a Hoilander, and is exceeding glad to see the contrary proved; by reason of the advantage such a iurisdiction upon seas, will bring to the crowne he now serveth, in regard to their seas. I am promised “La conquest du sang real” for you, and the Legend of S^r Tristran, and can procure you an entire collection of all the bokes knowne here of that kind, and in particular a curious Amadis in 12 volumes; but least I should buy what you have already, I beseech yr Lo: lett me know what you want and what is yr store; (for these are the dearest bookes here) be pleased also to lett me

know if you would have such of them as are extraordinarily bound for curiosity and cost, or whither the vulgar meanest binding will serve . . . I have searched John Trundle his shoppe of Paris, and have found an Almanake and a Thesis of conclusions in the Sorbone, w^{ch} for the pictures sakes adorning them I make bold to send y^r Lo: etc.'

Whenever he was in London; Viscount Conway was a familiar figure in the bookshops, and not the least interesting of these documents is a portion of a book of expenses, kept by his steward during one of these visits, in which, amongst entries for gloves and scent, are the following:

	£	s.	d.
' Paid to M ^r Bee for a great book	1	5	0
For Books	0	14	6
More to M ^r Huggens for his books	0	5	0
To a porter that brought books from "Bead- lum"	0	1	0
For books in Westminster Hall	0	1	6
For three books in Pauls Church Yard . . .	0	1	8
Paid to the French bookbinder	0	10	0
For three books at the Temple	0	1	3
For five play books	0	4	0
For ballads & a play book	0	3	6
Paid to the book binder with withered hand .	2	11	0

In another place we find a bill of his for £16 2s. 10d. for certain Latin, French, Italian, and Spanish books, the titles of which are set out, bought at the Latin warehouse; but unfortunately the bookseller who receipted the bill omitted to put his name to it.

The Viscount's home was at Lisneygarvey, co.

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Antrim, where he employed the village school-master, Philip Tandy, and his chaplain, William Chambers, in making a catalogue of his library. On the 26th December, 1636, Tandy wrote as follows to George Rawdon, his lordship's secretary:

'I am setting Lord Conways books in alphabetical order, and give all the time to them that I can spare from my school. I classify them also by volumes and sciences. In the Christmas holidays I unchested the chested books and put them into the drawing room, where they are often aired by good fires.'

In another communication he sets out the titles, place of printing, date, and size of some books which by the Viscount's instructions he was sending him. Another and much larger list of books, probably by the same hand, is found a few months later. In this some three hundred works are mentioned, but most of them were duplicates, or, as the compiler termed them, 'double and imperfect books,' which no doubt the Viscount, who was then in London, proposed to sell or exchange; but amongst them is mentioned a copy of 'Shakespeare's workes,' which certainly is not found amongst the folios in the inventory of the library drawn up by the Parliament. This list also set out the titles of some of the plays that were in the consignment, among which we notice 'The Tragedye of Othello the Moor of Venice,' 'A Courtly Masque or the World Tost at Tennis'; and Dekker's play, 'If it be not good the Devil is in it.'

From time to time Viscount Conway was called away from his beloved books on public service.

He served, but without distinction, in the fleet sent out first in 1636, and again in 1637, to guard the English Channel from the French and Dutch navies; and it was, no doubt, in order to have something to pass away the tedious hours on ship-board, that he sent for the books detailed in the above lists. In connection with this an amusing mistake occurred. Lady Brilliana Harley, Conway's sister, wrote to his secretary, Rawdon, that she was sending his lordship 'a box of pies,' but Rawdon read it as 'a box of papers,' which brought the following letter from her ladyship:

'GOOD MR ROYDON.

'I adventure to trubell once more with the delivery of these inclosed letters. . . . I thanke you for your promised care to deliver the box I sent up to my lord, but shure I mistoake in writeing or you in readeing for I sent a box of Pyes and not Papers, but I think if I could a found out a Box of Boockes that has not yet bine seene, my lord would have bine as well pleased with them as with any other present.'

Another letter of that time shows that before quitting London, the Viscount had ordered a large paper copy of a work called 'Theophylacti Epistolae,' perhaps the Lyons quarto edition of 1617, and he begs his secretary to send him some gilt paper in large quarto 'to write to women.'

On his return to England in 1637, he was appointed a member of the Council of War, and in January, 1639, he received a summons from the King to join him at York on the 1st April, with a troop of horse. The assembly was, however, delayed

for nearly a twelvemonth, and meanwhile we may notice the following letter to his lordship, from a correspondent at Brussels:

'I have sent enclosed¹ the names of the books which are here to be had at present, but in ten days time I shall receive from the mart at Frankfort a printed catalogue of all books printed this year in all parts of the world, which I will send you . . . I have heard of a rare book, priced at ten patacoons, lately printed in France named, *Les plans et profils de toutes les principales villes et lieux de France, par le sieur Tassin.* 2 vols,² and I hope to procure it here very shortly, and if you like it I will present it to your Lordship.'

At length, in the spring of 1640, Viscount Conway quitted London for the north, and, with the title of Master of the Horse, occupied Newcastle. The army of the Scots under General Leslie was as yet within its own borders, but Conway's task was a sorry one, if we may judge from his own description of it in a letter to the Duchess of Devonshire:

'I am teaching cart horses to manage & men that are fit for Bedlam & Bridewell to keep the ten commandments: so that General Lesley and I keep two schools, he has scholars that profess to serve God, and he is instructing them how they may safely do injury and all impiety: mine to the utmost of their power never kept any law either of God or the King and they are to be made fit to make others keep them.'

It was small wonder therefore that, with an insufficient force, ill fed, ill clothed, and ill paid, he hesitated to attack the Scottish army. But at length by the remonstrances of his friends in London, he

¹ The enclosure is lost.

² Paris, 1636. Obl. 4to.

was goaded into making at least a show of attack. He attempted to dispute the passage of the Tyne, but his men fled at the first charge of the enemy, and he was forced to abandon Newcastle and retreat on Durham.

Yet in the midst of ceaseless anxiety and work, he found solace in his books, with which, as the following letter shows, he took care to keep himself supplied. The writer, Captain Edward Rossingham, was evidently at that time his agent in London, and sent him the latest news as well as books, as several lengthy newsletters from his pen are printed in the Calendars of State Papers.

‘MY GOOD LORD,

‘I have receavd y^r ldp^s letter, and as you have commanded I have obayed; all the books but one are procured, and this night to be packt up in a box, with 8 quier of Paper Royall, w^{ch} my ld. Generall commanded me to provide & send to y^r ldp. for his use, to draw designes upon: I doe send them in some Newcastle man whose name & ship I doe not yet know, but I shall, to send y^r tdp. by the next post: I doe direct the box to y^r tdp: to bee left at y^r tdp^s lodgings in Newcastle, therefore I desire y^r tdp would take some care to have them received, in case y^r tdp should goe from Newcastle . . . but if there is a land carrier that goes weekly to Newcastle, I will follow my directions & send these books by land. M^r Martin’s wife is not well & therefore I can rarely find him at home, yet by the next he tells mee he will provide mee¹ the list of such new books as bee . . . on the way for England.’ [Dom. S. Papers, Ch. I., vol. 463. 32.]

¹ This sentence is badly put together, but its meaning clearly is that Mr. Martin had promised to send him on the list by the next mail.

A cessation of hostilities enabled Viscount Conway to return to London, and subsequently he was appointed Governor of Londonderry and Marshal of Ireland. Little is known of his movements between 1641 and 1643, but in that year he was declared a 'delinquent,' his books were seized and the inventory mentioned at the beginning of this article was made. It is in two handwritings, and there is strong evidence of its having been made very hastily. It covers eighty-nine closely written folio pages, and deals with some six thousand works. The books were entered according to sizes, and as briefly as possible under their titles. Sometimes, but very rarely, the date of publication is given. As for the valuation, it was a mere farce. The valuer was probably a bookseller of the stamp of Michael Sparke or Robert Bostock, who would not be likely to offer much for the books of a royalist. Another cause of the miserable prices affixed to these books was undoubtedly the glut of the market. At any rate, in the case of Viscount Conway's library, twenty or thirty books were frequently bracketed together and valued at a couple of shillings, and in other instances we come across the entry, '18 books scarce worth valewing,' and the total sum offered for the library was two hundred pounds. As regards its character, all that can be said is that it was rich in foreign literature, in the classics, works on history, military science, navigation and travels, heraldry and architecture, as well as in French, Italian and Spanish romances, novels, plays and poems. It was poorest in English literature, although the chief works of the day, the writings of Bacon, Camden, Hakluyt,

Selden and the chief controversial works were represented.

The loss of his library must have been very keenly felt by Viscount Conway. He had spent much time and money in getting it together, and as we gather from that brief sentence in Lady Brilliana Harley's letter, he looked upon his books as valued possessions. We suspect that this seizure had as much as anything to do with his early desertion of the royal cause. At any rate, in the spring of 1644 he made overtures to the Parliament through the Earl of Coventry, and finally, after much delay, he was allowed to have his books back, on paying a fine of twenty pounds for them. It is not quite clear, however, whether he recovered the whole of them, as amongst the papers of the year 1644 is a list of some dozen, bought by a certain Mr. Gillespie, who undertook to pay the Committee at Camden House in cash for them, or to return the books. There is also a reference in another letter to certain books belonging to the Viscount that were stolen. Such losses were only to be expected, and on the whole he must be considered lucky to have recovered any of them.

When matters were cleared up and he had made his peace with the Parliament, Viscount Conway settled at Petworth in Sussex, the seat of the Earl of Northumberland, where he passed a quiet life amongst his books. His friends had most of them fled to the Continent, and with them and members of his family he kept up a constant correspondence, in which his wide reading and love of books frequently show themselves. The following character-

istic letter was written to his daughter-in-law, Lady Anne Conway, in 1651:

‘ . . . bycause I see your iudgement is good I will tell you some conceptions of mine concerning new bookes, all being either written according to the rules of former writers in the same subject, or else being totally new or in part differing from former Rules. They live or dye according to their complexion and spirit. Somme of those that are written according to old rules are thought worthy to live so long as the world lives; others never outlive their first Impression. Those that are writt contrary to or beside the old Rules, have their fates according to the affection of their readers or their reall trueth, as it will be found upon experience. Lucan is found fault with for not writing according to the lawes of a Poeme, but he gaines so much vpon the affections of men that he will live so long as Latine or English. Strada is found faulty by the Cardinal Bentivoglio for writing rather like a Biographer than an Historian, but the trueth which he writes and his handsome delivery of it will make him ever esteemed. Our English Playes are not written according to the rules of Antient Comedies or Tragedies, but if the English language were understood by other nations they would certainly imitate them. Ramus hath had many followers in Cambridge but Aristotle hath prevailed against him. One of the Fathers was of opinion that it was Hæresy to say that there were Antipodes, which by the navigations of these latter time is plainly disproved. There is one a Jesuite and an Astronomer that hath changed all the figures of beasts and other things, which the Ancient Astronomers had made, into the shapes of Saints; but I beleave his booke will never be reprinted. Copernicus hath divers followers, not bycause his opinion is true, but bycause the opinion is different from what all men in all ages ever had. For he hath not proved that there is any ill consequence by holding that the Earth doth stand still and the heaven move, or

discover[ed] the least error in this Tenent; but only he hath very ingeniously shewed that it may be as well demonstrated that the heavens stand still as that the earth stands still. We shall know no more then we doe if we thinke as he doeth, but beleave otherwayes then we doe, and against the wordes of the Scripture directly, to which he makes an answere seemingly faire but altogether unwarrantable; My paper would faile me as I beleave your patience doth you, if I should reckon up the severall bookes and opinions which were new and never grew old and those which have bin received and live, as the notes in Musique, Printing, Gunpowder, and divers things both in Physicke and Anatomy; but it is good to try all things and to hold that which is best, and vntill experience have confirmed to suspend the assent. Although I have troubled you sufficiently yet I must give you a little more in making a request to you, that since you write like a man you would not seale your letters like a woman. Your last letter was sealed vpon the wrighting, and in the opening two or three wordes were torne out, although the letter was opened with providence that the wrighting was in danger of tearing; Daughter, an old man is an ill thing; he is full of diseases and troubled in himselfe and he is full of wordes, making himselfe a Schoole master that he is troblesome to others. Therefore thanke God I have no more paper then will serve to say that I am most hartily

‘Yr most affectionate father

‘CONWAY AND KILULTA.

‘Petworth. July 8. 1651.’

Add. MSS. 23,213 f. 9.

In the same year he received two letters from the great physician, Sir Theodore de Mayerne, in which the following passages occur:

‘Very often in the matter of books “parturiunt montes, nascitur ridiculus mus.” Writing is a great disease with

which most people, especially in Germany, are smitten, and what is more "*scribimus indocti doctique poemata passim.*" . . . You will oblige me by sending me "*L'escole de Salerne,*" a burlesque in verse by the Ovid of fine humour; I have seen it already. If I feared death, I should be afraid, by reading it once more, of putting myself into a burlesque humour, which I am dissuaded from doing by the colour of my beard. The shortest follies are the best. But as for "*L'escole de Salerne,*" that is in my line.' (State Papers, Dom. Ch. I., Vol. 16, 57.)

'Thanks for the burlesque poems you sent me; but they do not approach Lalli, who first parodied Virgil. It is easy to swell out books when half is the work of others, witness Merlin, Cocaje, and Bellay's macaronic verses. Rhyme is easy to all sprightly spirits like the Provençals. I send you some miserable burlesque verses to make you laugh. If you return me Lalli's *Franceide*, send me also his *Vespasian* and *Octavian*. As I have lived four lustres at the court of princes, I can witness that Lalli speaks the truth. . . . You will receive Fabri's nine volumes; I find as much shell as kernel.'

Here is another glimpse of the Viscount at this time. Writing to a correspondent whose name is not given, under date the 14th October, 1652, he says:

'Our troubles are not yet ended, as the land in Ireland is sequestered, and there are many other uneasinesses in this world, which are good documents, if one have a will and understanding to learn. I am often troubled with gravel, which is almost as bad as the stone, and I grow deaf, which, if it increases, will be very troublesome; for I have not delighted in anything so much as reading and discoursing, and if I lose my hearing, I lose the one half of the joy of my life, which, if I can bring myself to part

with without discontent, I shall be the fitter to make a visit to my father and mother.'

The 'visit' was not far off, but in spite of increasing infirmities of body, and anxiety of mind, he still called for books and more books. Between October, 1652, and October, 1653, the Conway papers include two letters to the Viscount from James Allestree the bookseller, who afterwards became publisher to the Royal Society and whose shop was the Rose and Crown in St. Paul's Churchyard. In the first he writes:

'I have been at Oxford for the last fortnight. I have received the cuts and books, but the carrier would not pay the 45s., pretending he had not received any of you. As for the "*Platina delle vite de' Pontefici*," you know very well the old edition can never honestly be sold, since there are so many additions to the new one, neither is there anything in it that should provoke gentlemen to buy it, but the lives of these late Popes, which not being in yours, it will be altogether unfit for my sale. Your "*Lubini Antiquarius*" is imperfect, as you know, and if I knew of whom it was bought, I would endeavour to get them make it perfect, or change it for some other book, but I have taken notice what leaves it wants, and in my next letters to Lyons, will desire my correspondents there to send them amongst the books to me, unless you can appoint any other course.

'There are two maps of the city of Venice, one in 6 large imperial sheets, by Albert Durer, which will cost 12s, and the other in 5 smaller sheets, 8s. the 5th tome of Atlas I expect by the next ship from Ostend.

'The arrest is not only taken off our books, but they are all shipped again, and will come with the first convoy . . . I have sent you Gataker's *Cinnus*, which is 4s. 6d.,

and Ireland's Husbandry 1s. 6d.; Ammianus Marcellinus Valesii is not at present to be procured.'

The second letter is dated July 18th, 1653:

'I perceive you have been at much pains to transcribe out of the Frankfort catalogue divers books you desire, and am sorry I cannot send them; but it is a very usual thing for the booksellers of Germany to send the titles of their books to be put in the catalogue before they are printed, so that at present they are not to be had. I now send you Altorfii Harmonia, 12s.; Grotius de Imperio, 3s.; and the French Gazettes. 1s.; and by the next carrier will forward the following which I could not get bound in time: Geterus in Proverbia et Ecclesiasten; Casulanus de Lingua, Shickardi Horologium, and Iohnstoni Historia Naturalis de Insectis et Serpentibus, fol., which are all I have of your notes, except Zwelferi Animadversiones, which is the same you have in octavo, and Languis de Annis Christi, which is an old book, printed in Holland five years since, which I think you have seen. We have a book entitled Bibliotheca Portabilis, sive Totius Theologiæ Nucleus et Systema Integrum 4^{to}. 1653, 3 vols, which sells exceeding well and is much esteemed.'

This is the last echo we hear in the State Papers of Viscount Conway and his books. Late in the autumn of 1653, he went abroad, and was in Antwerp in the early part of 1654. After that nothing more is heard of him, but it is believed that his death took place at Lyons in June, 1655. He was succeeded by his son Edward, the third Viscount Conway.

H. R. PLOMER.

‘FROM AN OLD DIRECTORY.’

THÉOPHILE GAUTIER once remarked that the most interesting of all books is the dictionary. There is much to be said for the directory. Let it be that published for Mrs. Eliza Boyle in 1822, and an hour's turning over of its pages might have convinced the *Sultan de l'épithète* himself. It seems almost incredible that the ponderous tome of our own day, with its four thousand odd pages, is the outcome of this unpretentious hand-book of eighty years ago. The guide consists of some one hundred and fifty pott octavo pages, and the entries are arranged in double columns under the street-names; the latter being alphabetised in a somewhat happy-go-lucky fashion. Surely no volume better succeeds in carrying us back to the days of the ‘first gentleman of Europe,’ when a Bishop lived in Berners Street and a great noble was neighbour to a Royal Academician in Argyll Street; to the days when Soho was the abode of great wits, Bloomsbury of great lawyers, and the Western hinterland of the Tottenham Court Road was the haunt of famous painters. It must have been no uncommon occurrence to meet a great artist in Oxford Street, for the neighbourhood at the beginning of the century bristled with studios. In Newman Street—the Melbury Road of the period—lived Thomas Stothard, Copley Fielding,

Turnerelli, George Dawe, the two Slaters, and the eccentric Behnes. The still more eccentric Nollekens resided at No. 9 Mortimer Street. In Argyll Street James Northcote, the pupil and biographer of Reynolds (to whom Ruskin once sat as model), and John Craig were neighbours. Linnell was close at hand in Cirencester Place, and Peter de Wint's studio was in Percy Street. The great Flaxman lived in Buckingham Street, and Constable was within fair walking distance of his beloved Hampstead at Kepple Street. Sir Thomas Lawrence, the P.R.A. of the time, resided at 65 Russell Square, Sir William Beechey at 13 Harley Street, while Turner still occupied the well-known house in Queen Anne Street. The Royal Academy and the Royal Society were then installed at Somerset House, and the versatile Fuseli, who enjoyed the unofficial title of 'Principal Hobgoblin Painter to the Devil,' presumably lived upon the premises.

But it is to the historic streets and squares of Mayfair and the Inner West that one's fingers itch to turn, for there are to be found the most interesting of all the entries. At No. 1 Curzon Street lived Madame Vestris, who was described in her day as the most bewitching actress of the London Stage since the death of Mrs. Jordan. She was the granddaughter of Francesco Bartolozzi, and sometime spouse of Monsieur Armand Vestris, a famous Parisian ballet-dancer, who described himself and Napoleon as the only two really great men in Europe. Her first success was at the Haymarket Theatre in 'Paul Pry,' in which she sang 'Cherry Ripe' in such style that its words and tune were in every

mouth. After an adventurous and piquant career of forty-three years, she married Charles Mathews the younger; and the happy though not inexperienced couple, spent their honeymoon on tour in the United States. As she had ever been somewhat lavish of her favours, the wedding was the occasion of a fine display of verbal pyrotechnics. It was affirmed in a certain company that before accepting his offer, Madame had confessed to Mathews all her indiscretions; whereupon a wag exclaimed: ‘What courage!’—and another: ‘What a memory!’

At No. 7 in this same Curzon Street, of many other memories, resided the Earl of Yarmouth, who subsequently became the third Marquis of Hertford. He married George Selwyn’s ‘Mie Mie,’ daughter of the Marchesa Fagniani, and heiress of Selwyn—and others. It is related that the noble Earl once had the privilege of blacking a pair of royal eyes, and the broadsides and caricatures of the time make rare fun of the incident. Lord Yarmouth, as Marquis of Hertford, is said to have been the original of Thackeray’s Marquis of Steyne, and of Beaconsfield’s Lord Monmouth.

No. 12 Clarges Street was the house of Edmund Kean, the son of Nance Carey, strolling player, hawker, and queer lot. Kean, after experiencing the strangest vicissitudes of fortune, became one of the greatest of all tragedians. In 1809 he acted in Hannah More’s tragedy, ‘Percy,’ at Waterford, and after the performance was compelled to give an exhibition of tight-rope walking, and another of sparring with a professional pugilist. Hawkins, in his ‘Life of Kean,’ assures us that in his best days his act-

ing in the rôle of Sir Giles Overreach, in Massinger's 'New Way to Pay Old Debts,' was so terrifying that he drove women from the play-house in hysterics; and both Hawkins and Talfourd testify to the fact that in the same part he sent Lord Byron into a convulsive fit. Perhaps the most comprehensive criticism of Kean's art is Coleridge's phrase, 'to see him is like reading Shakespeare by flashes of lightning!'

At No. 5 Berkeley Square the Earl of Jersey lived. His wife was the termagant favourite of George IV., the reputation of whose consort she so nearly ruined. The first quadrille in England was in all probability held in this house, as Lady Jersey introduced the dance into this country.

Not far away, at No 5 Berkeley Place, resided the future Lord Brougham. At this time he had already made his mark, but success had not yet turned his head. When he became Lord Chancellor, some years later, O'Connell remarked that if he only knew a little law he would know a little of everything; and Samuel Rogers, in pointing him out to a friend, observed: "There goes Solon, Lycurgus, Demosthenes, Archimedes, Sir Isaac Newton, Lord Chesterfield, and a good many more, in one post-chaise.' Whilst in his later years Macaulay made the melancholy reflection: 'Strange fellow! His powers gone, his spite immortal; a dead nettle.'

No. 44 Grosvenor Place was in the occupation of Count Munster, whose name reminds us of the unhappy Mrs. Jordan, for he was the eldest of the ten children whom she bore to the Duke of Clarence, afterwards William IV. The father ennobled the

son, but left the mother to die in poverty at St. Cloud.

As may be imagined, a reference to St. James's recalls an army of memories. The Square was certainly at this period the most aristocratic place of residence in London. Five Dukes, a Marquis, ten Earls, and less than half-a-dozen commoners, occupied houses there. At No. 8 lived Lord Blessington, who enjoys a sort of vicarious reputation as the husband of the 'most gorgeous Lady Blessington.' In many directories of the period the name is spelt Blesinton, but that a nobleman could not spell his own name was a small matter in those days, and as husband of his sprightly lady the noble Earl had doubtless other things to think about.

Sir Francis Burdett, of 25, St. James's Place, was an important politician of his day. He moved into this house from 80, Piccadilly, where he once barricaded himself against the police, who came to arrest him for some breach of the rules of the House of Commons. He was the father of Lady Burdett-Coutts.

Another famous resident in this street was Samuel Rogers, poet, wit, and dilettante. Macaulay relates in one of his letters that once when Sir Francis Chantrey dined with Rogers, he took particular notice of an antique vase and the table upon which it stood, and he asked Rogers who made the table.

'A common carpenter,' said Rogers.

'Do you remember the making of it?' said Chantrey.

'Certainly,' said Rogers, in some surprise; 'I was in the room while it was finished with the chisel,

and gave the workman directions about placing it.'

'Yes,' said Chantrey. 'I was the carpenter. I remember the room well, and all the circumstances!'

Chantrey himself resided at 30, Lower Belgrave Street, later numbered in the Buckingham Palace Road, and designated Chantrey House. It was he who asked Turner whether there was any truth in the report that he was painting a placard for the Sun Fire Office!

Clubland has but extended its frontiers: its centre remains where it did. The Albion Club, Boodle's, Graham's, Alfred's, Arthur's, the Colonial, the Guards', and lastly, the historic White's, were all in St. James's Street. The Travellers' and the United Service Clubs, the only other two of any importance at this date, were in Waterloo Place and Charles Street respectively. Of tales of White's Club and its gaming tables there is no end. It was there that Sir Edward Fawkner, one of the high officials of the Post Office, lost such great sums of money that George Selwyn said whoever played with him was robbing the mail.

The most exclusive of the coffee-houses—the York, the Gloucester, Grillon's, the St. Alban's—and almost all the more fashionable hotels, including the Royal, Jordan's, Long's, and many others, were in this neighbourhood, and it is not difficult to realise the triplet of Sheridan:

'The Campus Martius of St. James' Street,
Where the Beaux' Cavalry pace to and fro
Before they take the field in Rotten Row.'

In Piccadilly lived, of course, the Duke of Wellington, at Apsley House. But Byron in 1816 left the house No. 139, his last fixed residence in this country. It was here that he finally separated from his wife. No. 94, the residence of the Countess of Cholmondeley, was the scene of Beau Brummell's historic piece of impudence, for it was here at the Countess's ball that he met Lady Worcester and the Regent, and pretending not to recognize the Prince, turned to her ladyship with the inquiry: ‘Who is your fat friend?’ There has been much argument over the precise scene of this incident, but it is advisable to believe the declaration of Captain Gronow, who claims to have been present, and who is generally reliable. The Regent is said to have revenged himself by asking Brummell to dinner, and having the perfectly sober Beau ejected as drunk and unmannerly before a large company.

No. 43, Charles Street, Berkeley Square, was in the occupation of Rear-Admiral Sir Edward Codrington. He will be remembered as the Captain of the ‘Orion’ at Trafalgar, and commander-in-chief at Navarino. Lord Palmerston and Sir Robert Peel were near neighbours at Nos. 9 and 12, Great Stanhope Street.

At the Admiralty the name of Mr. John Wilson Croker is encountered. Everyone will remember Macaulay's ferocious review of this gentleman's pretentious edition of ‘Boswell's Johnson,’ published in 1831, in which the work was compared to the great doctor's famous leg of mutton—‘ill-fed, ill-killed, ill-kept and ill-dressed—as bad as could be.’ Yet Mr. Croker survived the onslaught and lived

to be upon the most intimate terms with the Iron Duke, to whom, however, a literary reputation or the loss of one was probably of small account. Lord Melbourne said of Croker that he would dispute with the Archangel about his sins.

At No. 2 in the historic Albany dwelt Viscount Althorpe, of Reform Bill fame, whom Macaulay used very differently. He was the son of the great bibliophile whose library was sold in 1892 for over £200,000, and is now housed at the magnificent John Rylands Library at Manchester. Lord Althorpe had a habit of wearing his coat-collar turned up about his neck, which led O'Connell to doubt whether his Lordship ever wore a shirt.

No. 11, Old Burlington Street, was the home of the Duke of Wellington's comrade-in-arms, the Marquis of Anglesey, who was severely wounded at Waterloo. 'By G——, Duke!' he exclaimed upon that occasion, 'I've lost my leg!' 'Have you, by G——!' was the laconic reply of the imperturbable Duke. The gallant old soldier was no contemptible wit, for at the time of the queen's trial, it being known that he regarded her with no friendly feeling, a crowd stopped him in the street, and insisted upon his crying 'God save the queen!' 'Then, God save the Queen!' said the old general, 'and may all your wives be like her!'

Of John Abernethy, who practised at 14, Bedford Row, there are nearly as many good stories as there are of Sydney Smith, or of Dr. Johnson himself. It is related that Wellington on one occasion walked into Abernethy's consulting-room without being formally announced.

‘How did you come here?’ demanded the famous surgeon, who was no respecter of persons. ‘By the door,’ replied the Duke shortly. ‘Then the door is your best exit!’ retorted Abernethy, and the Duke left in a fury. Another great doctor, Sir Astley Cooper, lived at 2, New Street, Spring Gardens.

Portland Place, in the days of George IV., was the street of embassies. The Duc de Cazes held court for France at No. 34, now the Chinese Embassy, while the Chevalier De Onis and the Count de Moltke, the representatives of Spain and Denmark, resided at Nos. 14 and 17 respectively. The Austrian ambassador, an Esterhazy, lived in Chandos Street, and the Russian Embassy was at that period at 36, Harley Street. The American Minister, Richard Rush, was more modestly installed at No. 51, Baker Street.

One does not look for humour in a directory—the quality may have no fixed address; but upon the title-page of our Court Guide the advertisement announces that the handy volume contains the names and addresses of ‘*all* the Ladies and Gentlemen of Fashion to which are *added* the Inns of Court, etc. This is a nice distinction. One is reminded of the old keeper of the cocoanut-shy stall at the fair. ‘Roll, bowl or pitch!’ he shouted. ‘Play up! noblemen’s sons, gentlemen’s sons, and *also* sons of the clergy!’

JOHN RIVERS.

ON THE DUTIES AND QUALIFICATIONS OF A LIBRARIAN. AN ADDRESS
DELIVERED AT THE SORBONNE ON 23 DECEMBER,
1780, BY J. B. COTTON DES HOUSSAYES.



THE following discourse on the Duties and Qualifications of a Librarian was delivered in Latin before the Society of the Sorbonne, on 23rd December, 1780, and while taking the form of an address of thanks on the occasion of its Author's appointment a short time previously as Librarian to the Sorbonne, it contains much that reflects the views of the profession of librarianship at the end of the eighteenth century. It shows, moreover, the estimation in which the Library of the Sorbonne—then nearing the term of its existence after a duration of five hundred years—was held, and an appreciation of the importance of the position held by many learned men, whose recorded names form probably as long a roll as any in bibliographical history.

Founded in the last decade of the thirteenth century, the Library was the necessary appanage of the College of Theology which occupied during the Middle Ages so great a position in the world of Christian dialectics, and whose influence continued down to that upheaval in which so many similar institutions disappeared or were transformed. The

library, though not a public one, was probably readily accessible to the learned, and it was an object of interest to many visitors to the Sorbonne, and acquired considerable reputation throughout Europe. It contained, according to the Declaration made in 1790, 2,199 MSS. and 25,367 printed books. Accompanying the inventory then made was an inquiry into its administration, and early in 1791 the Comité d'Instruction ordered the opening of the Library to the public. This being resisted, in August of the same year possession was taken of the Library by the municipality. The Sorbonne itself was suppressed in 1792, but the Library remained intact until 1795, when it was dispersed; the manuscripts went to the Bibliothèque Nationale, and the books to various public libraries.

Jean Baptiste Cotton Des Houssayes, the last but one of the librarians of the Sorbonne, was born in 1727, and was a professor of theology at Rouen and Paris. His contributions to literature were not extensive, and consisted for the most part of eulogies and minor discourses. He seems, however, to have projected a more pretentious '*Eléments d'histoire littéraire universelle*,' and left some manuscript, but the *quidquid superest ætatis* to which he refers in his address proved to be but short, for he died in 1783, within three years of his appointment.

The Oratio¹ was printed at Paris in 1781 for private circulation only, and is very rare, only

¹ Oratio habita in comitiis generalibus Societatis Sorbonicæ die vigesima-tertiâ Decembris 1780 à D.D. Joan. Bapt. Cotton Des-Houssayes, . . . Parisiis, Praelis Phillippi-Dionysii Pierres, Regis Typographi ordinarii. MDCCLXXXI. Pp. [i-iv] 1-8.

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twenty-five copies, it is said, having been printed. It contains, beside the address, a short preface by the Printer, which is also here given. A French translation by P. A. Gratet-Duplessis was published in the 'Bulletin du Bouquiniste' in 1857, and reprinted in the same year.

[PREFATORY NOTE BY THE PRINTER.]

P. D. Pierres, Printer in ordinary to the King. L. S.

By happy chance it has been my privilege to publish the following address, in which the Author, on expressing his thanks to the Society of the Sorbonne, which had appointed him on 6th November, 1780, as its Librarian, briefly enumerated and explained the qualifications, duties and other matters pertaining to the office of those administering libraries.

Believing that it will not be unwelcome to lovers of literature that this address, which the Society itself, from its appreciation of the Author, has recorded in its memoirs, should be preserved, and moved furthermore by my own respect for the Author, I have had it printed.

I shall be happy if the renowned Society, of whose benefactions towards those early Parisian printers my mind is deeply sensitive, will receive this testimony of reverent appreciation and gratitude.

20th February, 1781.

[ADDRESS DELIVERED AT THE SORBONNE ON 23RD
DECEMBER, 1780, BY J. B. COTTON DES HOUS-
SAYES.]

To receive a public testimony from eminent men, themselves above eulogy, is assuredly the highest encomium and distinction, and when, therefore, I was informed that you had selected me as the Director of your Library, I with difficulty suppressed a feeling of self-opiniation; but I soon found on reflection that it is not my successes—for there are none—which you have rewarded with this honour, but my endeavours, however insignificant they may have been.

When I consider the accomplishments which he who holds this position in your Library should possess, they seem so many and so distinguished, that, scarcely able to enumerate them, I can still less adequately describe them. For the Sorbonne, justly famed throughout Europe, indeed throughout the world, for its extensive learning, should present, as it always has presented, as its Librarian, one who, when required, could show himself capable of great range of literary production, whether of weighty theological studies or of the lighter and more elegant forms of literature. Your Librarian is, as it were, your official representative, who shall maintain your renown, and if possible further extend it, according to his abilities, should a visitor conspicuous by birth or learning arrive at the Sorbonne to view with learned or invidious eye the wealth of your theological and literary collections, and to derive profit from them.

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I understand that it is incumbent upon your Librarian to be above all a profound theologian; but at the same time general literary erudition and knowledge of the sciences and arts are of equal value, and he should possess eloquence and urbanity, so that his personal charm may assist his learning. The custodian of your Library should, in fact, have surveyed every region of the republic of letters, that he may serve as an index to guide whoever may be exploring therein. And although I shall not place bibliography, which is a correct and discerning knowledge of books, first among the sciences, nevertheless it should be as it were a basis of them all, and hold a light to them all; and its position is much as that of a son, whose filial regard impels him to industry whereby his father's labours may be lightened.

No librarian should be a stranger to or unlearned in any of the sciences arts or letters. Assiduous in work and in devotion to literature, he will advance by all possible means the library under his charge. In such a library as yours, which is not ordinarily open to strangers, the librarian intrusted with the love of letters and the society in whose name he acts, will desire to extend their renown, and he should receive with such consideration any scholar or visitor, that it shall seem to him as if the library had been founded for him alone. Let not the librarian, hidden away in some secluded corner, plead either personal comfort or pressure of affairs, and deprive his visitors of a learned and agreeable coadjutor; but putting aside whatever may be occupying his attention, he will receive them affably,

delightedly introduce them to the open library, and accompany them throughout every part of it. Whatever it may contain that is rare or beautiful he will voluntarily show; should he hear any book discussed he will proffer its use with ready courtesy, and will bring others to serve for the fuller elucidation and to show the literary resources of the same subject. The visitor will be thanked on departing, and assured that the library will be greatly favoured if he would often honour it with his presence and his labours. Let the librarian of any library guard against that vicious state of mind which makes him, like the dragon in the fable, sit upon the treasures he guards, and deny for public use the literary wealth which has been gathered together for the greatest public benefit. For why, indeed, should these books be collected with such pains by the wise and the rich, except for the advancement, honour, and ornament of knowledge?

In order that the service of a library may be satisfactory, secure, and unrestrained, its librarian should possess sound judgement and a memory at once ready and tenacious. His knowledge of books should not be superficial, trivial or inchoate, nor biassed by personal preferences, nor that of a bibliomaniac, but skilled and accurate, and of solid utility to letters. He will discern the real and distinguished productions from the spurious and worthless. His books will not be acquired indiscriminately, but with prudence and economy, and will be only such as are desirable and serviceable, and he will give equal care to their arrangement. So great, indeed, is the necessity for an accurate and methodical arrange-

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ment, that it is impossible to overrate it. For of what use is a wealth of books if their availability is not conceded? Of what use is that learned armory unless the arms be arranged so that when required they are at hand? And since books are 'mind's medicine,' of what use is that pharmacy, unless its remedies are ordered and described?

By reason of these exacting intellectual qualifications with which a librarian should be endowed, it is not remarkable that they should have been formerly held in the greatest honour, and that they should continue to be so held. Nor is it remarkable that there should preside over the Vatican Library at the present time a most eminent Cardinal, conspicuous for his merit and his wide erudition; or that at all times administrators of libraries have been found and are still found who have shed their lustre upon the great republic of letters. Those who have preceded me in this distinguished position at our Sorbonne, and he most particularly, whom infirmity, to your great regret, has removed from you, might be named; but, lest I be accused of adulation, though I might well pay eulogies wholly deserved, I will refrain. Nor will I attempt to compile, as Naudé has already done, a long and learned list of librarians; nevertheless I may name Quirini and Passionei, the eminent cardinals; Naudé himself, most illustrious in this profession; Muratori, that prodigy of learning, whose writings might in themselves form a library; Franck, the compiler of the Catalogue of the Bunau Library, which work has always seemed to me to bear off the palm from all of its kind.

And turning over in my mind the various duties of those placed in charge of libraries, and the honour they have always received, it might well, as indeed it does, seem strange that I should have been selected by you as the Librarian of your Library, the more so that for one single reason have I obtained your suffrages: that I have assiduously frequented your Library during varying seasons, in order that I might by innocent robbery steal from it something whereby I might complete my theological and literary labours, which will not have been unavailing should they have shown me worthy of the honour which it has been your pleasure to bestow upon me. I fully appreciate how honorable, but at the same time how heavy and how much beyond my abilities, is the burden which you have imposed upon my shoulders, whether from innate difficulties or from added circumstances and its present condition. But your consideration will make up for my deficiencies, and your counsels, which I shall always welcome, will support me. I shall have the advantage of your judgement and personal aid in the arrangement, embellishment, and care of your Library, and whatever may be left to me of a life which is speeding quickly to its close shall be so devoted that the honour with which you have laden me may redound to you not unworthily, and without regret or dissatisfaction, and that my study, industry, endeavours, and labours may show my appreciation of the favour received through your indulgence.

It is difficult to estimate the value of the opinions expressed in the address as a criterion of the librarianship of the day, since its author can only have had the knowledge gained by actual use of libraries, and his views must be rather of ideals than of experience in their administration; he seems, however, to have realized with considerable acuteness the *desiderata* of a librarian from the part of a visitor to the library—based, possibly, upon his acquaintance with the sins of omission in that capacity. The view that a librarian should be a well-read man of letters was consistent with the custom of the period, which often looked upon his office as a sinecure rendering possible a literary or studious career, though Des Houssayes himself insists upon that general purview of literature and bibliographical knowledge which should be of assistance to those who might need them. In a library like that of the Sorbonne, attached to a great institution which attracted many visitors, it was natural that the mere peregrinator should be common, and that the importance of the library, considered in its interest to him, should have somewhat overshadowed its reason of existence for study and research. The want of any reference to the importance of a catalogue and to other details of administration points undoubtedly to a time before such matters were held essential to library practice. Probably the most interesting passage is that which refers to the necessity for systematic arrangement, a subject which has always appealed to his countrymen, whose attention to classification is observable throughout their bibliographical literature.

The address was well worthy of preservation, and though the perspective of a hundred years renders naïvely bizarre much of its contents, it marks a stage in the condition of the profession which has, during that period, become wholly changed in its tendencies to development.

F. J. PELOW.

ROBERT PROCTOR'S WORK.



IN the short memoir of Robert Proctor which appeared in the last number of 'The Library,' my main object was, with the help of some of his earlier friends, to give to those who knew and honoured him at one period of his life or in connection with some one of his interests, a more complete view of his career and character. The supplementary notes which are now to be put together will be concerned with the typographical studies with which his name will always be connected, with the recognition which his work received, more particularly abroad, with the bibliographical materials which he left behind him, and with the possibility of making any of these materials available for the use of other students.

Allusion has already been made to the international character of Proctor's correspondence after the publication, in 1898, of his 'Index to the Early Printed Books in the British Museum.' The Museum has always cast its nets wide, and though its collection of incunabula is far from being the largest in Europe, it is probably the most representative, just because it has been mainly brought together by purchase instead of having had swept into it large masses of early books in which the issues of native presses (*i.e.*, of French presses in France and Ger-

man in Germany) would naturally predominate. Be this as it may, and with all the gaps in it which have to be deplored, the collection was large enough, more especially when eked out with that at Bodley, to enable Proctor to make it the basis of a detailed typographical history, in which not only every fifteenth-century printing office, but in most cases all the material which it possessed, was minutely set forth. By a happy inspiration, Dr. Burger, a few years earlier, had given a great impetus to typographical study by his *Register to Hain's Repertorium*, a service since doubled by his contribution to Dr. Copinger's *Supplement*. But Proctor had the immense advantage of working from the books themselves, not merely from descriptions of them, and he used this advantage with a courageous and unflagging industry to which no words can do justice. Hence, save where the Museum collection failed him, he was able to offer to the students of the national or local history of printing in every country a synopsis, from authentic materials, of the output of each press and of the way in which it was made up. To complete this synopsis, additions had to be made of the books not in the Museum library, the lists of types had to be supplemented by some, but very seldom by many, of which Proctor had come across no trace, and allowance had to be made for the certainty that some errors must have crept into a work involving so enormous a mass of details. But the pioneer work was done, and students in every country in Europe suddenly found themselves presented with a map of the history of their printing-

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presses, in which they had only to fill in additional details to get a complete survey.

Naturally, the foreign students who learnt to use Proctor's 'Index' were soon tempted to put themselves into communication with its author, and Proctor, who was willing to help anybody, took a special pleasure in answering these inquiries from abroad, and in giving collations and procuring photographs of the books at the Museum in which they were interested. His knowledge of fifteenth-century books was at once so wide and so detailed that he was able to throw new light on almost any problem which was being investigated; and the specialist in every field found that he had kept abreast with his discoveries. Thus his death was felt as a personal loss in every library in Europe and America in which old books are kept and cared for, and in private letters or printed notices heartfelt tributes to his memory were paid in Germany, France, Austria, Italy, Sweden, and the United States, both east and west. Not only in the 'Centralblatt für Bibliothekswesen' and 'Börsenblatt für den Deutschen Buchhandel' were appreciative articles written, but in the 'Neue Freie Presse' of Vienna, and also in an Italian daily paper the nature of his work was carefully explained to the outside public who usually hear nothing of these things. More private testimonies, equally eloquent of respect and admiration, were written by M. Delisle, M. Claudin, M. Baudrier, Dr. Burger, Dr. Haebler, Dr. Anderson of Upsala, General Hawkins, and many others. 'Ce n'est pas seulement pour le Musée britannique que la disparition de Proctor

laissera un vide irréparable,' wrote the doyen of European bookmen, M. Léopold Delisle. 'M. Proctor seul pourra me tirer d'embarras,' M. Claudin had said with regard to a puzzling edition of the romance of Jason; and just before the news of his death arrived M. Delisle had caused two pages of the book to be photographed expressly for the sake of getting his opinion on them. Proctor was only thirty when he completed his Index of fifteenth-century books; only thirty-five when he died; but before death took him he was recognized, by the best possible judges, as the foremost student of his subject.

If anyone were to ask me how Proctor won this position so quickly, I think I should be inclined to answer that his courage was so determined, his industry so persevering, his general ability so great, that he was bound to come to the front in any subject he took up, and that chance and his bookish tastes decreed that his subject should be bibliography. Long before he was thirty he had indeed possessed himself of a special gift to a degree which seemed almost miraculous, for he had visualized his memory to such an extent that he seemed able to carry in his head the peculiarities of many hundreds of different founts of type. But although this development would have been impossible without some natural endowment, the evidence points to its being the result of strenuous cultivation rather than any abnormal original instinct. He was indeed an absolute glutton for work, so much so that I remember having more than once upbraided him, half in jest, half in earnest, with pursuing his

foxes with such determination that there would soon be no more foxes to hunt. To mention anything that wanted doing in his hearing fired his imagination at once, and it was an even chance that the thing would be begun within twenty-four hours and carried to a conclusion incredibly quickly. I remember once telling him how I had found that the contemporary demand for the French Books of Hours printed by Philippe Pigouchet was so great, that as each batch of new illustrations arrived from the cutters it was used at once for the edition then in the press, without waiting for the set to be completed. The fifteenth-century editions, which are mostly dated, placed this fact beyond a doubt, and I was sure that it could be applied to get the sixteenth-century editions, most of which are undated, into their true order. Proctor said it was interesting, and I thought of it lazily as a thing to be done when I 'had time.' Within a week, if I remember rightly, he produced a table showing all the cuts in all the sixteenth-century editions at the British Museum, in which book each cut appeared, and the resulting sequence of the editions. He would not have the table printed at the time,¹ on the ground that it was my subject and that I could use his results later on, for he was so scrupulous about poaching, that though he knew far more about many sections of early book-illustrations than I did he could seldom be persuaded to make any use of his knowledge.

¹ I have not seen this table since Proctor's death, but hope that it may be found and printed. He afterwards supplied Mr. Macfarlane with a similar one for the 'Horae' published by Antoine Vérard.

While I have been throwing together these supplementary notes about Proctor, I have had, for another purpose, to read once more Mr. Prothero's 'Memoir of Henry Bradshaw,' and the contrast between the two men, both of whom rendered such admirable service, is very striking. Perhaps, however, contrast is hardly the right word to use; it would be truer to say that Proctor, alike in his capacities and his work, was Bradshaw's complement. It was Bradshaw's great achievement that he invented a new bibliographical method, a method so simply and convincingly right that we may now easily be tempted to take it as a matter of course, though it revolutionized the whole study of the history of printing and the description of old books. Bradshaw himself did little more than show how his method should be worked. Partly from the incessant calls made on him by his official duties, still more perhaps from his natural temperament, detailed work on any large scale was impossible for him. He was essentially, not only in bibliography, but in Chaucer-studies and in every subject he took up, an originator, a master of method, a sketcher of outlines which he left other men to fill in. Proctor, on the other hand, had one of the brains which require some outside influence to kindle them into activity, and his enthusiastic nature caused him to receive these impulses mainly through the hero-worship of which he made first Bradshaw, afterwards Bradshaw and Morris conjointly, the object. Whatever they did he must do too, and the unfaltering, imperturbed industry, to which I have already alluded as his greatest natural

gift, made him attempt the largest tasks with a joyous zest. If he had been born twenty years earlier and gone to Cambridge instead of Oxford, and had thus come directly under Bradshaw's personal influence, I doubt if he would have carried out the latter's wishes and ideals more punctiliously than he did. As early as April, 1870, Bradshaw had tried to stir first the Bodleian and then the British Museum to take more interest in their incunabula. He had sent Dr. Coxe a classified list of the English ones at Bodley in the hope that he would print it, and had been told that it was superfluous. He had pleaded with his friend and early correspondent, Mr. Winter Jones, for 'encouragement to hope that some steps will be taken towards a systematic method of dealing with the vast treasures which the Museum contains in the way of fifteenth-century books,' that some one of the staff should be 'told off to this branch of work, some one whose *business* it should be to deal with this class of books'—to all which Mr. Jones seems to have replied that the Treasury was not likely to make any grant for the payment of such a specialist. In fulfilling Bradshaw's missionary aspirations at Oxford Proctor had a considerable share; at the Museum he did the work alone, and in both cases he left his records behind him in all the permanence of print. To the day of his death Proctor's attitude to Bradshaw was that of a pupil to his master, but he was one of those rare pupils from whom their masters receive back as much as they give. The real greatness of Bradshaw's method is nowhere else written so large as in Proctor's Index.

If Proctor seldom or never originated he could, and often did, better his instruction; and, as everyone knows, the scheme of his Index from the first included not merely incunabula but books printed in the first twenty years of the sixteenth century. One section of the continuation, embracing some 2,200 books in the British Museum printed in Germany during the later period, was issued shortly after his death. His slips for the books printed in other countries are stored in a number of little tin boxes into which they have been sorted. What remains to be done is to get out these books at the British Museum, to describe them briefly, noting the types, borders, devices and initials used in each; and from the occurrence of types, borders, woodcuts or initials in books in which the printer has given his name to identify the printers of those which are anonymous. Before he started for his holiday Proctor had got out all the books printed at Rome, and had made notes on slips as to most of those with full imprints; the anonymous books he had hardly touched. It seemed disloyal to his memory to send the books back to the shelves with the riddles unsolved, and at such odd times as I could spare and latterly with the help of my brother-in-law, Mr. George England, I have wrestled with them with some success. The proportion of anonymous books is unusually large, there being over 200 of these as against about ninety with imprints; but some of the types used are very distinctive, and though complications are introduced by borders changing hands and the use of the same type in different states, I think the number of un-

identified books will finally be small. Possibly these Roman books have been exceptionally easy; but as my own powers of distinguishing types are very limited, and Mr. England is new to the work, it is encouraging to find that so much can be done. Such success as has been achieved is due indeed solely to the persistent use of the millimetre-rule. Type, borders, initials and cuts have all been invariably measured, and the temporary notation adopted is based on these measurements. Thus G. 72, R. 55, R. 44 in the collation denotes that the title is printed in gothic type of which ten lines would measure 72 millimetres, the body of the text in roman letters, measuring 55 millimetres to ten lines, and subsidiary matter in a smaller roman measuring 44 millimetres to ten lines. I cannot visualize these types as Proctor did, but I can carry the figures in my head, and when another type is found with the same measurements it can be placed in juxtaposition with Silber's, and eventually with any others of the same size. When the same plan is applied to every kind of ornament the means of identification are proportionately increased, and the constant measuring is itself a great help to the eye. Of course it is slow work, but it is very interesting and seems reasonably sure; and I believe that no better training could possibly be devised for an apprentice in such matters, than to be set down before two or three hundred old books, presumably printed in the same town, and to have to sort them out by the aid of his measure. I believe that any man of good eyesight and intelligence could finish the Italian section in about a year, not with the

finish and perfection which Proctor gave to his list of German books,¹ but with substantial accuracy and completeness. To do this, however, I think he would need a very much larger number of facsimiles than Proctor provided in his German section, and these facsimiles would have to be available for reference while the book is in progress.

As regards other work on early specimens of printing, the only unprinted materials which Proctor left behind him are his catalogues of the incunabula in the libraries of Corpus Christi, New College, and Brasenose College, Oxford. To these in my first article I inadvertently added a similar catalogue of the incunabula at All Souls, which though in his handwriting is, I am informed, only a transcript from an original by Mr. Gordon Duff, who placed it at Proctor's disposal when the latter was hoping to be able to catalogue the incunabula in all the College Libraries, a work which I trust may some day be undertaken. A general catalogue, specifying all the books and naming the library or libraries in which each may be seen would, of course, be much more useful and much more economical than a number of separate lists; but if it be desired to separate off Proctor's own work from that of any successor, his three lists are in readiness, and could be sent off to the printer without delay. The same remarks apply to his lists of the English books printed before the close

¹ Mr. Proctor took five years over the German section and estimated that Italy would take him fully as long, but he was only able to work at the index (literally) in his odds and ends of time, and was at a great disadvantage compared to a continuous worker.

of the sixteenth century. The lists are excellent, and ready for the printer; but the collections are not individually of sufficient importance to allow a catalogue of them, arranged under printers with an author-index, to be at all exciting. Of two other English tasks at which Proctor toiled the case is exactly different, since, if carried to a completion, they would be of the utmost importance and value; but unfortunately the hardest part of the work remains to be done. The publication of a catalogue of the English books in the Bodleian printed to the close of 1640 is the most crying of all our bibliographical needs at the present time, and the raw materials for such a catalogue exist at Bodley, half of them (the last ten thousand titles), in Proctor's handwriting. Unfortunately this 'rough list of British prae-1641 items,' as Mr. Nicholson calls it, was compiled from the general catalogue of the Bodleian, and it would be grossly unfair to Proctor's memory (even if official consent could be obtained) to print it without revising and expanding the titles from the books themselves, and adding the names of their printers to those published from 1600 to 1640, from which at present they are omitted. This would be a very long business, and is one, I gather, for which no member of the Bodleian staff can at present be spared. That when completed there would be any difficulty in finding paper and print for it is not at all likely.

The second unfinished English venture belongs to the last days of Proctor's life, indeed, he only carried it to its present stage just before starting for Tyrol. This is a detailed Printer-Index to the

British Museum Catalogue of English Books to 1640, which we light-heartedly began to do together, some years ago, I contributing the slips for the accessions since 1883, and he cutting up and pasting on similar slips the entries in two copies of the printed catalogue itself. This cutting up process he had finished, and had begun roughly sorting the cards. What remains to be done is to complete the sorting, make very numerous cross-references for publishers and second members of printing firms, and then reduce the printed titles to the fewest possible words, as in the index to the John Rylands Catalogue of the same period. No doubt when the British Museum produces a second edition of Mr. Bullen's Catalogue, such an index of printers will form an essential feature in it; but Proctor's death has sadly weakened the bibliographical forces of the Museum, and there is so much other work in hand that a new edition of the '1640' English Catalogue is not likely to come about just yet, while a temporary index of printers would greatly facilitate it. Both at the Bodleian and at the British Museum what is needed is sure, of course, to be done eventually; but it would be pleasant if some enthusiast would make Proctor's materials immediately available.

Besides this venture still in manuscript and his larger books mentioned in my last article, Proctor wrote twelve papers and pamphlets, which, if it is desired, could be brought together into a satisfactory volume. They are as follows:

The Accipies Woodcut.

'Bibliographica,' vol. i., pp. 52-68. 1894.

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List of the founts of type and woodcut devices used by the printers of the Southern Netherlands in the fifteenth century.

'Tracts on Early Printing,' I., pp. 48. 1895.

A note on Eberhard Frommolt of Basel, printer.

'Tracts on Early Printing,' II., pp. 23. 1895.

On Two Plates in Sotheby's 'Principia Typographica.'

'Bibliographica,' vol. iii., pp. 192-196. 1896.

Additions to Campbell's 'Annales de la typographie néerlandaise au 15^e siècle.'

'Tracts on Early Printing,' III., p. 79. 1897.

Marcus Reinhard and Johann Grüninger.

'Transactions of the Bibliographical Society,' vol. v., pt. i., pp. 143-160. 1899.

Incunabula at Grenoble.

'The Library' (New Series), vol. i., pp. 215-220. 1900.

The Gutenberg Bible.

'The Library' (New Series), vol. ii., pp. 60-66. 1901.

A Short View of Berthelet's editions of the Statutes of Henry VIII.

'Transactions of the Bibliographical Society,' vol. v., pt. ii., pp. 255-262. 1901.

On Two Lyonnese editions of the *Ars Moriendi*.

'The Library' (New Series), vol. iii., pp. 339-348. 1902.

Ulrich von Ellenbog and the Press of S. Ulrich at Augsburg.

'The Library' (New Series), vol. iv., pp. 163-179. 1903.

The Early Printers at Köln.

'The Library' (New Series), vol. iv., pp. 392-402. 1903.

It will be noted that Proctor's twelve papers would have to be sought in only four sources: two in 'Bibliographica,' three in his 'Tracts on Early Printing,' two in the Transactions of the Bibliographical Society, and five in this magazine. A thirteenth paper, on the 'French Royal Greek Type and the Eton Chrysostom,' has been already set up for the Bibliographical Society's Transactions, but I do not think there is anything else to be hoped for, since Proctor had no love for writing miscellaneous papers, and seldom began one of his own accord. It may thus be surmized that nearly all of the contents of a volume of reprints would already be in the possession of most of those who would naturally subscribe for it, though it would be a convenience and a pleasure to have the papers brought together in a handy form. Lastly, the prospectus of the three books it is desired to print in the Otter Greek type can be obtained from the Chiswick Press, and there is thus no need for anything to be added on this subject to what was said in my former article. It will be seen, however, that there is plenty of bibliographical work in his materials to enable a whole school of 'Proctor students' to gain their training, and I think that no greater pleasure could have been given to him than by an assurance that others, after his death, would try, however haltingly and under whatever disadvantages, to carry on the work which was his own delight. I hope very much, therefore, that at least some of his unfinished tasks may be completed.

ALFRED W. POLLARD.

THE MUSÉE DOBRÉE AT NANTES.



SOME ten years ago there died at Nantes, at the advanced age of eighty-five, a man to whom that town, and indeed the whole department, owe a deep debt of gratitude for his magnificent bequest to them.

The son of a wealthy shipowner of Nantes, M. Thomas Dobrée, had been an ardent collector all through his long life, and his continual energy, fine judgement, and large fortune, enabled him to bring together a vast number of choice books, manuscripts, and objects of art of every kind.

In order to house his collections suitably, he acquired a fifteenth-century building at Nantes which had been the residence of John V., Duke of Brittany; but, finding it afforded all too limited a space for the proper display of his treasures, he commissioned the celebrated Viollet-le-Duc to furnish designs for an additional building. Death, however, prevented M. Dobrée from seeing these schemes carried out, but with rare public spirit he bequeathed to the department the whole of his collections and museum buildings, and also generously provided for the accommodation of the collections of the Société d'Archéologie de Nantes. The result is that Nantes has become the fortunate possessor of one of the finest provincial museums

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and libraries in France, and under the zealous care of the Conservateur, M. de Lisle de Dreneuc, the arrangement of the various contents has been carried out with great skill and judgement.

To render his labours of still further utility, the governing body of the Musée has undertaken the publication of separate catalogues of the autographs, manuscripts, and printed books, and of the book-catalogue the first part has been lately issued. It has been compiled by M. Louis Polain, contains a portrait of M. Dobrée and several facsimiles of title-pages, printers' marks, etc., and treats of books printed in the fifteenth and sixteenth centuries, comprising works in theology, law, art, belles-lettres, and history.

Among the books recorded may be noted the 'Interpretationes Danielis,' printed at Alost by Thierry Martens before 1489, according to the late Mr. Proctor; and the 'Breviarium Augustanum,' Venice, Erhard Ratdolt, 1485, of neither of which is there a copy in any other public library in France. There are also many scarce works printed at, or relating to, Angers, while of still greater rarity is the only known copy of the 'Doctrinal des nouvelles mariées,' printed by Jean Cres at Lantenac in 1491, small quarto, formerly in the Duc de La Vallière's library and that of De Bure.

A choice little group of scarce editions of romances of chivalry forms one of the attractions of the Musée, and among later works of fiction is one of the four known copies of a remarkable work, 'Histoire des Amours du Grand Aleandre' (*i.e.*, Henri IV.), Paris, Veufue Jean Guillemot, 1652, 4°, and

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the still more interesting earliest edition of the celebrated 'Heptaméron' of Marguerite d'Angoulême, Queen of Navarre. This was printed at Paris in 1558 in quarto, but without the author's name, the title being 'Histoires des Amans Fortunez, Dediées à tresillustre Princesse Madame Marguerite de Bourbon, Duchesse de Niuernois.'

We may also note the 'Fiammetta' of Boccaccio printed at Venice by Philipppo di Pietro, 1481, 4°, and the 'Historia de Flores y Blancaflor,' Alcala de Henares, Arnaldo Guillem de Brocar, 1512, small 4°.

The number of Voyages and Travels in the library is inconsiderable, and consists mostly of works relating to the early French expeditions to America. The most interesting of these is, perhaps, Jean de Léry's account of the voyage to Brazil undertaken in 1556 under the auspices of Villegagnon for the purpose of founding a settlement for the French Protestants, the story of which has been well told by the late Dr. Charles Washington Baird in his 'History of the Huguenot Emigration to America.'

There are extremely few English books in the Musée, so far at least as the present volume of the catalogue extends. Among these, however, is a copy, apparently not quite perfect, of the first edition of Ascham's 'Toxophilus,' while that of Stow's 'Annals,' London, 1615, seems to have had an eventful history. It was the copy given by James I. to Frederick V., Count Palatine and King of Bohemia, and after the capture of Heidelberg by Tilly in 1622, was carried off to Rome with

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the rest of the Palatine Library and deposited in the Vatican. From there it managed to find its way to the Scottish Convent at Ratisbon, and eventually to its present resting-place.

We may close this brief account of the Musée Dobrée with the quaint lines which terminate the 'Summa Rosella' of Baptista Trovamala, the last book entered in M. Polain's volume:

Vita hominis brevis est: eademq, est lege regenda:

Servanda z nostri que voluere patres.

At labor est ingens: multos percurrere libros.

Pro multis nobis hic satis vnus erit.

Est opus electum: nomenq, Rosella: legenti

Vtilis: z nullo frigore lesa vivet.


Emptor habes: animam valeas quo pascere flore:

E celo venit: quicquid odoris habet.

R. S. FABER.

RECENT FOREIGN LITERATURE.

I

 HERE appear at regular intervals in France certain series of books that add considerably to our stores of knowledge. In the 'Bibliothèque des écoles françaises d'Athènes et de Rome, publiée sous les auspices du ministre de l'instruction publique,' the French approach nearest to German methods of research. All the volumes are of most careful workmanship, and are packed full of information and detail, and into the bargain are delightfully readable. The latest 'Fascicule' (No. 89) is an 'Essai sur le règne de l'Empereur Aurélien (270-275),' by Léon Homo. The sources and authorities are first examined with the minutest care, and accounts are given of the empire up to Aurelian's accession, and of his private life. We are made to recognize how his reconstitution of imperial unity, his scheme of military reorganization, his domestic reforms, and the rebuilding of the walls of Rome fully earned him the title of 'Restorer of the Roman Empire.'

The series known as the 'Bibliothèque de Philosophie Contemporaine' deserves wider recognition, for nothing like it exists in this country. It includes works on and by the most distinguished contemporary philosophers like Janet, Fouillée,

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Guyau, Lévy-Brühl in France; Schopenhauer, Wundt, Nordau in Germany; and Mill, Spencer, Bain, Sully in England. Among the latest volumes are 'Pierre Leroux, sa vie, son œuvre, son doctrine, contribution à l'histoire des idées au XIX^e siècle,' by P.-Felix Thomas; 'Combat pour l'individu,' by Georges Palante; 'Les Théories socialistes au XIX^e siècle. De Babeuf à Proudhon,' by E. Fournière; and a revised edition of 'La Parole Intérieure: essai de psychologie descriptive,' by Victor Egger.

Thomas considers that no one has ever taken sufficient trouble to understand Leroux's mind. He left twenty volumes, of which some are master-pieces, and in which all the problems that disturb us to-day are stated and discussed. Leroux was mixed up in all the important events of French history between 1816 and 1871. He combats both the individualist and socialist doctrines, and in so doing perhaps comes nearest to finding the formula that will reconcile the two theories. It is instructive to compare with this point of view the account given by Taine in the second volume of his 'Vie et Correspondance,' of a luncheon with Leroux in January, 1862. At dessert the host read the preface to his last work to his guests. Taine characterizes him as 'un cerveau creux, qui nous lance à tête son Sensation—Sentiment—Connaissance,' as a man who has 'parfaite ignorance des méthodes et de la prudence critique, assez d'imagination et de l'esprit, mais de seconde qualité . . . nul sens pratique, mais courage, verve, force, physique indomptable.' Leroux purposely refrained from

educating his children because 'L'homme n'est pas fait pour jouir, mais pour lutter.'

Palante's 'Combat pour l'individu' is 'une critique des effets de l'esprit social ou grégaire sous les différentes formes et dans les différents cercles sociaux où il peut agir.' Palante attempts to extend the claim set forth by Herbert Spencer in 'The Man versus the State,' by applying it to the whole domain of social life. He argues that the State is only one aspect of society and forms only a small part of it. Social tyranny, under which he includes custom, opinion, clanship, class prejudice, family feeling, exercise as oppressive and debilitating a moral influence as the constraint of the State properly so-called. Indeed, he goes so far as to consider that the family is hostile towards the expansion of the individual. The family is made for the individual, and not the individual for the family, it is a purely private affair and is neither a social nor a State matter. Each individual has his own way of affirming his *ego*, and the only question of importance for society as a whole is how the individualist will stand in regard to the problem of action. Palante comes to the conclusion that the vital instinct in man is too strong ever to be destroyed by the instinct of knowledge and criticism.

Fournière's object is not to rewrite the history of socialism, nor to explain in detail its system, but to seek the origin and note the evolution of the ideas and concepts by which socialism is expressed. The result is a clear statement of the effect produced on the socialist thought of the time by the various exponents of the socialist theory.

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Egger's book is perhaps the most fascinating of all. It opens thus: 'A tout instant, l'âme parle intérieurement sa pensée.' And everyone must admit that this 'parole intérieure, silencieuse, secrète que nous entendons seuls,' is one of the most important elements of our existence. The whole history of the question of the relations between words and thoughts is dealt with, and we learn what philosophers of all times have thought concerning it. The general conclusion seems to be that the word is both the servant and the herald of thought. Several kinds of 'interior words' are distinguished, the passionate, the dramatic, the inspired, which gives us the poet, and the moral, which is the voice of duty or conscience. When we cannot sleep we say that we experience a difficulty in 'silencing' our thoughts, and thus is proved the very close connection that exists between our words and our thoughts. It should be mentioned that while this series is of the greatest interest and use to the student of philosophy, the clear and simple style of its collaborators makes appeal to the general reader who likes to know what sort of work is being done in the subject.

II.

Students of French seventeenth century poetry will revel in Frédéric Lachèvre's 'Bibliographie des Recueils Collectifs de Poésies publiés de 1599 à 1700.' The work, which is remarkably full and careful and detailed, forms a documentary history of French poetry in the seventeenth century, and

a student will find in it everything he wants, and so save himself the trouble of going through the one hundred and fifty volumes of the collections published in France during that period. It is well known that, just as in England at the same date, poetical miscellanies were very popular, and that the most famous poets contributed to them.

The book, in three volumes, is planned on a great scale, but the editor's chief aim is to make consultation easy. The first volume extends from 1597 to 1635; it contains the collections of Du Petit Val, Bonfons, Du Breuil, Guillemot, Tous-saint du Bray and others, and poems not included by the editors of Bertaut, de Brach, Agrippa d'Aubigné, Desportes, Des Yveteaux, Du Perron, Maynard, Racan, Rapin, Saint-Gelais and Théophile. The second volume, extending from 1636 to 1661, contains the collections of Cardin Besongne, of Louis Chamhoudry, of the V^{ve} Loyson, of de Sercy, of de Sommaville, and poems not included by the editors of Chapelle, Charleval, Desportes, Gombauld, Lalane, Montplaisir, Saint-Amant, Saint-Pavin, Sarasin and Théophile. The third and concluding volume will extend from 1662 to 1700. There will also be a bibliographical supplement which will either form an appendix to the last volume or be published separately according to the space required. In each volume the editions are grouped by editors, and are described bibliographically, that is, they are classified by authors, and the poems are also divided into those appearing for the first time and those already published. The dedicatory epistles, and the editors'

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addresses to the readers, are printed in each case. The poems are also classified under the authors' names and in the alphabetical order of first lines, with mention of the collection in which they appeared for the first time. This is accompanied with a bio-bibliographical notice of more or less extent according to the available information, and by appreciations by recognized critics. As far as possible the anonymous poems have been attributed to their rightful authors. Reprinted as an appendix will be found the pieces which have escaped the latest editors of those seventeenth century French poets, some of whose works are scattered in the collections. The labour involved in such an undertaking may best be illustrated by the fact that in the second volume we have the names of 400 authors, of about 5,000 poems, contained in 44 miscellanies forming 55 volumes. Of the poems 3,500 were anonymous or signed only with initials, and of these the editor has been able to find the author of at least 1,500. Indeed the work is a perfect tool for the study of French seventeenth century poetry, and may serve as a model for all future compilations of the kind.

Another book of the greatest use, and one involving careful research, is the 'Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der Christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts,' by Robert Eitner. Nine volumes are ready, extending to the name 'Tzwiefel.' It includes the musicians of all nations, and is the most complete thing of the kind ever yet published. Hitherto historians

of music have set scant value on bibliography, and in so doing are in error, since musical bibliography is really the basis of all knowledge of the history of music; it brings an author's works out of the obscurity of the past into the light of the present, and instructs us concerning the life of the author through the text of the title and the dedication. Eitner's plan is to take the bibliography as the starting-point, to base the biography on it, and to set down the results in lexicon form. He calls his book '*Quellen-Lexikon*' (Dictionary of Sources) because he does not give a detailed biography of the authors, but supplies, as briefly as possible, the most important information that is available up to the present time through documentary and bibliographical research. The bibliography of music offers many difficulties. So little attention has been paid to it that down to the middle of the nineteenth century music texts were kept in damp places, or sold as waste paper or even burnt, and therefore students of musical history are often compelled to seek their material in the most widely separated libraries. Eitner's Dictionary is undoubtedly the most important contribution to the history of music that has as yet seen the light. He hopes to follow it with a special lexikon of German musicians of the nineteenth century.

We can also add to our stores of knowledge by the study of such books as '*Scarron Inconnu et les types des personnages du Roman Comique*,' by Henri Chardon, and '*La Jeunesse de Balzac*. Balzac Imprimeur, 1825-1828,' by Gabriel Hanotaux and Georges Vicaire. Chardon does not propose to

write a new biography of Scarron, but to show that the 'Roman Comique' is a 'roman à clef,' and that the characters are the people among whom Scarron lived in Mans, where he held a prebend. The author also claims to have discovered the identity of the friend of Scarron, the author of the third part of the 'Roman Comique,' hitherto said to be d'Offray. Chardon declares him to be one Jean Girault, author also of an anonymous work, the life of the famous Costar, a 'chanoine' of Mans and contemporary of Scarron. The two handsome volumes are adorned with portraits, photogravures, and a series of illustrations to the 'Roman Comique' after Jean de Coulon, the painter of Mans. The Balzac volume is based on documents that have lately come to light, by which its authors are enabled to give a detailed account of Balzac's disastrous attempt at printing and publishing in the Rue Marais-Saint-Germain between 1825 and 1828. The business failed, and Balzac was saddled with obligations which weighed on him during the whole of his life. He was perhaps the first publisher to issue compact editions of modern classics like La Fontaine and Molière. For the first time, too, there is traced here the history of Balzac's first love, Mme. de Berny, a woman twenty-two years his senior. The book, which comprises numerous documentary appendices, is beautifully printed from type specially made by the founders now in the occupation of Balzac's old establishment, and has a portrait of Mme. de Berny, and a reproduction of one of Balzac at twenty-two years of age, painted by Devéria, in which he appears as a handsome youth.

The two volumes of Taine's 'Life and Correspondence' are deeply interesting in their way, but must be regarded rather as a contribution to the study of literary methods than as a living picture of the man. For Taine had such a horror of the modern craving for personal revelations that he left the strictest injunctions that no 'lettres intimes ou privées' should be published. 'Les seules lettres ou correspondances qui pourront être publiées sont celles qui traitent des matières purement générales ou spéculative, par exemple, de philosophie, d'histoire, d'esthétique, d'art, de psychologie.' The method has its drawbacks, if too rigidly carried out, and we cannot help feeling that in this instance it has in great measure eliminated the man's personality.

Now and again we come upon a passage that goes home to our hearts, as when he says that he has a cold in his head and cannot get his fire to burn, or when, after spending a month in reading a great quantity of new books, he exclaims, 'Mais quel voyage il faut faire avant de rencontrer une idée!' or when he utters the sad truth, 'La littérature ne peut être qu'un luxe; il faut chercher ailleurs un gagne-pain.' The first volume, bearing the sub-title, 'Correspondance de Jeunesse,' 1847-1853, relates his childhood and education, his early struggles on £50 a year, and I confess to finding it the most interesting. The second volume, 'Le Critique et le Philosophe,' contains his correspondence from 1853 to 1870. Some excellent criticism of Germany and the Germans will be found in its pages.

Critics throughout Europe seem just now as greatly exercised in the attempt to reconcile science and literature as certain churchmen are to reconcile science and religion. They are perturbed by M. Berthelot's declaration that at the present juncture science is 'en mesure de revendiquer la direction morale et matérielle des sociétés.' They seem unable to recognize that M. Berthelot had no intention of including metaphysics. The most sensible utterance on the subject I have seen, though I cannot agree with all its conclusions, is in Camille Mauclair's 'Idées Vivantes,' under the title, 'L'Esprit scientifique devant les lettres actuelles.' It may be well to state briefly his arguments. Mauclair thinks that it is now the duty of men of letters to transpose the new ideas of scientific symbolism into the domain of expression. The organization of literature is as deplorable as that of science is careful and methodical. The influence of books is becoming every day more worthy of derision. It is terrible to see the quantity of execrable books that command an enormous sale to the detriment of books in which there is real worth. Books may be arranged in three classes: (1) Those written to please, which equal in worth the public which reads them; (2) mediocre books, yet written with sincerity; and (3) really good books which nobody reads. Criticism in the highest sense of the term has been ruined by the pseudo-literary press, which partially paralyzes the influence of the better class reviews and periodicals. Literature, Mauclair thinks, must reckon with the new scientific spirit sympathetically, and must regard science as her natural ally. The

novel, for instance, will still continue to relate a story, but it will also convey philosophical, psychological, or social ideas, and we should be worse than foolish not to go to meet the branch of knowledge which reconciles aesthetics, metaphysics, and ethics. In another essay in the same book he has some observations on the conditions of modern criticism that are much to the point. The ethics of modern journalism have caused criticism to fall to a trade advertisement. It still retains some dignity in the better-class magazines; but they appeal only to a limited public, and volumes of criticism only sell when they confirm reputations already consecrated by advertisement. Such a state of things is not altogether the fault of cheap journalism; the writers themselves are somewhat to blame, for they often confuse fame and popularity. We should aim at destroying the prejudice which regards the critic as inferior to the creator, and at making the public understand what the humanising mission of the highest criticism ought to be when separated from the semi-commercial criticism which satisfies them to-day. The true *rôle* of the critic is 'celui de l'alchimiste grave et patient, penché sur le corps simple du génie pour surprendre l'essence mystérieuse du don, isoler dans le creuset de l'analyse les éléments de la création, dire à l'humanité pourquoi et comment la perception des analogies mentales et naturelles est accordée à certains êtres, réduire le mystère du génie à une nouvelle loi psychologique—et ainsi créer, puisque créer c'est pour l'homme, transformer une chose révélée en vérité universellement perceptible.'

Fernand Baldensperger, the biographer of Gottfried Keller, has produced a book well worth reading and pondering in his 'Goethe en France. Etude de littérature comparée.' After stating very clearly the influence of Goethe's work and personality in France, he shows how Goethe himself owed much to French thought and French art. Near the end occurs a very striking passage. The author declares that interchange of ideas between nations is necessary to their intellectual life, and then proceeds to show what order of ideas is owed to each nation. Italy has been the revealer of beautiful forms, an incomparable workman in objects of art. Spain invariably represented 'Castilian honour,' incarnating monachal obscurantism and picturesque or picaresque poverty. England pushed the worship of 'facts' to extremes, and exalted independence of character to eccentricity. Switzerland in her typical authors signified the contented mediocrity of useful, humble destinies, while Sweden has been identified beyond all reason with the theology of Swedenborg, and Norway with the rough individualist teaching of Ibsen. Denmark and Holland attract by their good humour and geniality, as exemplified in Hans Andersen and Henri Conscience. North America, after presenting the world with the adventurous life of the prairies, now tends to a monopoly of the idea of an intense will-development. Russia sends forth messages of an utopian evangelism that move us to pity, and from the depths of Asia there come sometimes the reflections of a millenary wisdom and a resigned obedience to universal laws. France illustrates the reduction of things of the mind

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to their social and human value, the application of ideas to facts; while Germany, with less skill and more sincerity, is eager for the ideal and for liberty in all manifestations of thought, more attentive than her neighbours to the notion of *fieri*, of development.

Among the more important recently published foreign books may be noted:

'Le Romancéro populaire de la France,' par George Doncieux.

'Histoire des Œuvres de Stendhal.' Par Adolphe Paupe.

'Englische Schauspieler und Englischs Schauspiel zur Zeit Shakespeares in Deutschland.' Von Dr. E. Herz.

'Ivan le Terrible. Les origines de la Russie moderne.' Par K. Waliszewski.

'Schiller und die neue Generation, ein Vortrag.' Von Ludwig Fulda.

'Armand de Pontmartin, sa vie et ses Œuvres, 1811-1890.' Par Edmond Biré.

'Hommage à Gaston Paris.' Par Joseph Bédier.

'Geschichte der Schweiz im Neunzehnten Jahrhundert.' Von Wilhelm Oechsli. Vol. I.

'Un Philanthropiste d'autrefois. La Rochefoucauld-Liancourt, 1747-1827.' Par Ferdinand Dreyfus.

'Notes et Souvenirs de M. Thiers, 1870-1873.'

'La Conquête de Jérusalem. Roman Moderne.' Myriam Harry.

'La Vie Amoureuse de François Barbazanges.' Marcelle Tinayre.

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'Le Dédale. Pièce en cinq actes, en prose.' Par Paul Hervieu.

'Der einsame Weg.' Schauspiel. Von Arthur Schnitzler.

'Mutter Landstrasse. Das Ende einer Jugend.' Schauspiel. Von Wilhelm Schmidt-Bonn.

ELIZABETH LEE.

NOTES ON BOOKS AND WORK.

 SINCE my article on Mr. Proctor's bibliographical work was in type I have had an opportunity of making a rough count of the cards for the second part of his Index. It will be recollected that the German entries which have been printed number about 2,200. Those for Italy I reckon at 2,100, the French at 2,200, the Dutch and Belgian at 500, the Swiss at 400, and those for the rest of Europe (mainly English and Spanish) at about 500. A comparison with the corresponding sections of the first part of the Index will show the great decrease in the Italian output and the increase in the French. It must be remembered, however, that the numbers in the second part include only the British Museum books without any from Bodley, and that while many fifteenth-century books have been bought solely as specimens of printing, few books published after 1500 have been acquired for any such reason.

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The proportion of books represented in the second part of the Index to the whole number printed is thus probably only about half as great as in the first part.

In the little corner of space that remains to be filled there is only room to note the arrangement at the British Museum of a small exhibition of Shakespeariana, comprising a selection of the quartos printed in Shakespeare's life, the four Folios, the chief eighteenth-century editions, the adaptations of his plays by various would-be improvers from Dryden to Cibber, some of the books published during his life containing references to him, and a few of the works he found useful in writing his plays. The exhibition is not pretty to look at, but may have some interest for those who can stop to read the pages displayed.

A. W. P.

